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Edited by

AXEL B. JOHNSON



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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

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General Review

HIS month the Victor Company features no less than three of the premier symphony orchestras in the country and three of the world's greatest conductors, Toscanini, Stokowski, and Koussevitsky. Topping the list is the great Beethoven Sixth Symphony played by Koussevitsky and the Boston Symphony, easily the best re-cording to date of the "Pastoral" and one that furnishes us with another proof that something really exceptional may be expected when Koussevitsky and his men resume recording next season. Next in importance comes Toscanini and the New York Philharmonic Symphony with Dukas' Sorcerer's Apprentice and the Preludes to Acts I and III of La Traviata. Toscanini succeeds in getting Dukas' Scherzo complete on two record sides, but that is on account of the fast tempi he takes. It was quite interesting to compare this recording of the Prelude to Act III of Traviata with the recent one by Guarnieri with the Milan Symphony Orchestra for Fonotipia. It may be granted that Toscanini has a superior orchestra, but his shadings prove beyond reasonable doubt that he is still the master. Yet I wonder how Guarnieri would compare with him if he were given the same orchestra.

A close contender, and as a matter of fact one of the finest recorded masterpieces in the entire Victor series, is Rimsky-Korsakow's Overture—La Grand Paque Russe played in masterly fashion by Stokowski and the Philadelphia Symphony. It is a long time since I listened to an orchestral performance that has moved me as much as this. I

should advise every one to read R. D. D.'s inspired review of this work. As stated in the Phonographic Echoes, the Victor Company has selected this important set for the first of an autographed series of limited de luxe editions. The set, comprising two records, the first of which is autographed by Dr. Stokowski, will be sold for \$12.00, which includes an elegant leather album. Twelve dollars is quite a high price to pay for two records I admit, but this is the only time one will have the opportunity of securing the great Stokowski's signature on one of his very finest creations. Those who cannot afford to pay \$12.00 or who get their order in too late to obtain one of the 250 sets of the special autographed edition, should by no means miss the regular issue of this work, released in two records at the customary price of \$2.00 each.

Also on the Victor list is a remarkable record by Lawrence Tibbett and the Metropolitan Opera House Chorus and Orchestra, one of the very best of this great series; fine vocal records by Bori and Schipa; two Chopin etudes played by Paderewski; re-recordings of Kreisler's popular Rondino and Schön Rosmarin; two popular songs delightfully sung by John McCormack; and a very pleasing record by the Victor Light Opera Company heard in Gems from "The New Moon" and "Whoopee." Of the extensive popular list special praise should go to Ohman and Arden for their Dance of the Paper Dolls, for piano duet.

The Columbia release is headed by the first Columbia recordings of the great Godowsky, heard in

twelve Chopin Nocturnes. I have not had an opportunity of hearing this set, but the reviewer assures me that it is exceptionally good. Another excellent Masterworks set is Dohnanyi's performance of the Mozart Piano Concerto in G major, No. 17, in which he conducts the Budapest Philharmonic from the piano. This is the first of the Dohnanyi series to be released in this country and its merits give good promise for the works to follow. The third Masterworks set this month is Dukas' La Péri played by Gaubert and the Paris Conservatory Orchestra, a set which can also be highly recommended. The first work by Arbos and his Madrid Symphony Orchestra to be released in this country, the Three-Cornered Hat Dances of de Falla, arrived too late for review in this issue, but they will be given full mention next month.

Among the remaining celebrity releases from Columbia are violin recordings from Szigeti (Slavonic Dance in E minor and Kreisler's Liebesleid) and George Lipschultz (Estrellita and La Golondrina), a fine piano disk by Pouishnoff (a Glazounow Polka and his own arrangement of the Rosamunde Ballet Music); guitar solos by Pasquale Taraffo; vocals by Graveure and Rogatchewsky; transcriptions of To a Wild Rose and Mighty Lak' a Rose by the Musical Art Quartet; a Strauss waltz and mazurka by Johann Strauss' Symphony Orchestra; and novelty duets by the Bournemouth Municipal Orchestra under Sir Dan Godfrey. The dance release is unusually long and meritous; if one disk were to be singled out, it might be Don Vorhees' recording of The Riff Song and One Alone from "The Desert Song."

Brunswick issues one of the best records in its series by Godowsky, a coupling of the Liszt Rigoletto Paraphrase and Mendelssohn's Rondo Capriccioso. Sigrid Onegrin is at her best in two beautiful Swedish songs; Danise sings a French and an Italian Serenade; and there are two outstanding operatic disks, one by Karin Branzell in arias from Samson et Dalila and La Favorita, and the other by Florence Easton and Mario Chamlee in duets from Faust and Traviata. The last-named record should be given special praise. There is the usual excellent popular and dance miscellany, made more extensive than ever this month by the addition of a new race series. Among the light instrumentals I should mention the fine record of Debussy's Two Arabesques played by the Heermann Trio, one of the best recording trios in the class of light and half-classical music. There are two piano disks besides that of Godowsky, one by Ignace Hilsberg heard in pieces by Chasins and Scriabin, and the other by Rosita Renard heard in pieces by Chopin and Mendelssohn.

From Odeon we have received one record of Schilling's Meistersinger Prelude. As the second disk failed to arrive in time we are unable to give any final estimate of the entire recording, but what we have heard (parts 1 and 2) is excellent. Dr. Weissmann gives fine versions of the Overture to Rossini's Barber of Seville and the Dance of the Hours from La Gioconda. Dajos Bela and Edith Lorand are in usual high spirits in Bardi's Egyp-

tian Suite and Selections from Die Fledermaus respectively.

From the Hawaiian Music Company of Hono lulu we have received a set of special Hawaiian records actually taken in Hawaii by a traveling outfit from the Columbia Company. They arrived too late for review in this issue, but the few I have heard (particularly Na Lei O Hawaii, Columbia 1570-D) seemed very original and striking. As Mr. A. D. Baillie, Manager of the Hawaii Music Company, writes us, "Most of the Hawaiian records on the market at the present time are really American Hawaiian." These records, however, are played and sung by native Hawaiian artists and have all the appear of real Hawaiian music. Everyone who goes to the Hawaiian Islands feels that appeal in the native music as it is played and sung there, and it is that something that has been captured on these unusual records. I do not know whether they are as yet released in this country, but I shall try to have full information for the next issue.

Topping the foreign lists of the American companies are two wonderful recordings: the Masaniello Overture of Auber, played by Dr. Blech and the Berlin State Opera House Orchestra; and Rossini's Gazza Ladra Overture, played by Federico del Cupolo and a Symphony Orchestra, the latter of which is not to be released before June 14th. These are two of the greatest finds in the international lists for some time. The Auber overture is especially interesting on account of Dr. Blech's original choice of tempi, making it far more effective than I have ever heard it either here or in the old country where it is very popular. A few days ago as we were playing this disk, a musical friend, a leading member of the Boston Symphony Orchestra, paid a visit to the Studio. We were just comparing this recording with Bourdon's old acoustical version. We had to agree with our visitor that Dr. Blech's version was not only superior, but far more attractive than is ever heard in concert in this country.

Last week I visited Camden, Philadelphia, and New York, and while at the Victor Plant in Camden I had the pleasure of renewing my acquaintance with Messrs. DesFoldes, Timm, and Smith of the Foreign Department among other Victor officials. They were all quite excited over a new recording just approved and ready for the presses. Arriving at the audition room, I found it was La Gazza Ladra Overture of Rossini. I shook my head, but what a surprise! I have seldom heard so realistic a recording, and certainly never heard so excellent a performance of this rather hackneved composition. It appears in the Victor International list for release June 14th and if your dealer does not have it, by all means implore him to get it, as I am sure that anyone interested in the half-classics performed and recorded like this work will buy it after hearing the first few bars.

Another excellent June 14th International release is Marek Weber's Merry Widow Potpourri. Weber has made many excellent records in the past but here he almost outdoes himself. Other Victor foreign releases of note are two symphonic marches by Creatore, a series of Red Seal Arabian records by Omme Kolsoum, light songs by Elisabeth van Endert with Marek Weber's Orchestra, two pieces by the Barcelona, Spain, Municipal Band, and transcriptions of Strauss' Ständchen and Ronald's Down in the Forest played by De Groot's orchestra and trio respectively.

Among the noteworthy Columbia foreign releases we find the Norma Overture on a ten-inch disk played by the Milan Symphony Orchestra under the direction of Cav. Molajoli. The release of records like this of the leading orcnestras at a popular price is sure to attract great attention to the Columbia Foreign supplements. There are also good waltzes by the Columbia Concert Orchestra, an excellent vocal record by Marion Szekely, waltzes by Romani's Orchestra, and well known songs by the Finnish baritone, Jean Thesloff. The leading Brunswicks are Romito's Ay-Ay-Ay and The Gypsy King in the Italian list, and the disks of Pilar Arcos, Los Trovadores, and the Orquesta Tipica Tovar in the Mexican list. The Odeon features are a new Tauber record, German songs by Franz Hoffman, two one-steps and a Portuguese Rhapsody by Dajos Bela and his Orchestra, and a disk coupling the Guard of Honor and Bedouin Marches played by the Grand Odeon Orchestra. I am sorry the last disk was not played by what Odeon terms its "Grosses Odeon Streich-Orchester," which has made such fine records in the past. I wonder how many of our readers have paid attention to the excellent series of old country marches played by this organization. I should advise all who are interested in hearing typical old country marches performed exactly as by the better class orchestras in northern Europe to hear march records like Odeon 85195, Hoch- und Deutschmeister, 85191, Alten Kameraden, and 85187, Das ist mein Oesterreich.

Of course we have also excellent American march records played by symphony orchestras; for instance, the Queen of Sheba Cortege and Triumphal March of Grieg played by the Victor Symphony under Pasternack (Victor 35763), and others.

Some time ago a member of our Staff came to me after he had attended a concert at the Boston Symphony "Pops" where Sousa's Stars and Stripes Forever March was played by the full orchestra. He expressed his astonishment that a march originally written for band could sound so remarkably well when played by an orchestra. This associate knows when he has heard a good thing. I could inform him that abroad one of the well known marches played by a full symphony orchestra is among the most popular offerings of the leading concert halls.

This again reminds me of last year when I attended a banquet given by the Victor Company at the Plaza Hotel in New York on the occasion of the announcement of their prize contests for the best American symphonic and concert jazz compositions. Among those present was John Philip Sousa, famous composer of Stars and Stripes Forever. A large symphony orchestra played at the ban-

quet and when, among other artists, Sousa was called upon to speak, at the Toastmaster's request he went to the conductor's platform and led the orchestra in his most noted march. As many times as I have heard this composition played by Sousa himself and numerous others, I must admit that here was something that was never heard before. The orchestra was composed of the leading members of the Victor Symphony, and what a performance! I have never heard such applause before or since. Sousa barely escaped being carried back to his seat on the shoulders of some of the younger artists present.

One of the leading members of the Victor Company's Repertory Department stated his belief to me that all of Sousa's marches should be rearranged and played by good orchestras, instead of the usual bands and inferior small organizations. It has been a custom of the recording companies to have the major symphony orchestras of this country play a Strauss waltz or two in order to give the layman an opportunity to really enjoy one of these organizations' recordings. It would be interesting to hear what these same orchestras could do with a popular march.

Turning to our importers: From the Gramophone Shop we have received an abundance of excellent records sent up for review, but I am sorry to say that on account of illness among our Staff many of these works were not reviewed in this issue. Among them are the complete Tristan and Isolde set, the Rhinegold, Siegfried, and Parsifal excerpts, the complete Traviata Album, the Prologue to Boito's Mefistofele, Bach's Concerto for Two Violins, and the Fonotipia and Italian Columbia sets of Respighi's Pines of Rome. The former is reviewed elsewhere in this issue, but the latter arrived only today. It will be described in detail next month. Other works received from the Gramophone Shop are reviewed this month.

From the H. Royer Smith Company we have received two French Columbia works: Witkowski's Mon Lac and the Prologue and Polonaise from Moussorgsky's Boris. Three string quartets from Polydor and a number of miscellaneous Polydor and French Columbia disks procured from Royer Smith some time ago are reviewed this month. From the New York Band Instrument Company we have received a four-part Parlophone recording of Liszt's Mephisto Waltz played by Prof. Pembaur, the distinguished German pianist, and the Parlophone record of the Caliph of Bagdad Overture, conducted by Manfred Gurlitt.

The long-awaited complete Aida recording appeared last month in England in versions from both H. M. V. and Columbia. Both sets are in two albums, eighteen records; Sabajno conducts the former and Molajoli the latter. The H. M. V. set lists Dusolina Giannini and Aureliano Pertile in its cast, while Arangi-Lombardi, Capuana, and Lindi are featured in the Columbia set.

Columbia offers a real treat in the form of Brahms' Violin Concerto played by Szigeti with Hamilton Harty and the Halle Orchestra. Also: Delius' Brigg Fair conducted by Beecham, Rabaud's Marouf Ballet conducted by the composer, Turina's Procession del Rocio conducted by Arbos, and Komzak's Life in Vienna conducted by Anton Weiss. Artists of the Royal Opera, Covent Garden, are heard in excepts from Lohengrin, Tosca, and Gioconda; the London String Quartet plays Borodin's Nocturne; the Capet String Quartet plays Beethoven's Quartet in C sharp minor, Op. 131, and Mozart's in C major, K. 465; Friedman plays the Gluck-Brahms Gavotte and his own Music Box; Georges Thill sings excerpts from Rabaud's Marouf; Guglielmetti sings a two-part version of Adam's Variations on a Theme of Mozart, and Edouard Commette plays Franck's Pastorale on the Lyons Cathedral Organ. There is an eleventh list of Lecture-Records with George Dyson speaking and illustrating Early Keyboard Music, John Drinkwater reading his own poems, etc.

Orchestral works on the H. M. V. list include Beethoven's Third Leonora Overture played by Schalk and the Vienna Philharmonic, Mozart's Kleine Nachtmusik conducted by Barbirolli, Salome's Dance conducted by Klemperer, a Liszt Polonaise conducted by Dr. Blech, and German's Nell Gwynn Dances conducted by Sargent. The Cortot-Casal-Thibaud Trio is heard again in Beethoven's B flat Trio (The Archduke), Mark Hambourg plays Debussy's Jardins sous la pluie and the Schubert-Liszt, Hark, Hark the Lark, Mildred Dilling (harpist) plays Debussy's First Arabesque and Zabel's Am Springbrunnen, and Arthur Rubinstein plays Albeniz' Navarro and Seville. The vocal records are led by the Lohengrin Love Duet, Act III, sung by Pertile and Tellini with La Scala Orchestra.

From the Parlophone Company come the Rosenkavalier Waltzes again, this time conducted by Dr. Weissmann. Also the Overon Overture (in three parts) conducted by Bodanzky, with the Meyerbeer's Coronation March on the odd side; Orpheus in Hades Overture played by Dajos Bela and his Orchestra; Chopin's Fantasie Impromptu and Liszt's Gnomenreigen played by Emil von Sauer; the Tales of Hoffman Barcarolle sung by Bettendorf and Branzell; the Church and Prison Scenes (two parts each) from Faust, sung by Seinemeyer, Dworsky, and List with the Berlin State Opera House Orchestra and Chorus under the direction of Dr. Weissmann; two arias from Tannhäuser sung by Gerhard Hüsch; the Cavalleria Rusticana Introduction (two parts) with La Scala Chorus and Orchestra and Panizza; the Angele Chorus from Elijah and Mozart's Ave Verum sung by the Hofburg Chapel Choir, Vienna, Boys' Choir; and Strauss' Morgen and Mit deinen blauen Augen, sung by Lotte Lehmann.

French Columbia offers the prize-winning works in the French zone of the Schubert Centennial competition, a completion of the Unfinished Symphony by Henry Ryder and another by Gustave Guillemoteau. Gaubert conducts the works and the Paris Conservatory Orchestra

plays them. Elie Cohen conducts a symphony orchestra in Schubert's Marche Militaire arranged by Weniger, Molajoli conducts Respighi's Pines of Rome and Fountains of Rome with the Milan Symphony, Feraldy and Claudel sing duets from Smetana's Bartered Bride, and Mme. Croiza sings Honnegger's Automne and Chanson des Sirenes, accompanied by the composer.

We have again received several inquiries regarding the American Phonograph Societies. It is evident that they cannot exist under the conditions here in the same manner as they do abroad. And yet several of the old societies and a number of new informal groups are flourishing by adapting themselves to meet American conditions. Through the kindness of Mr. Robert H. S. Phillips, a student at Harvard University, we received a copy of the final program of a college gramophone society. This society gave twenty-seven concerts during the last season, with works of thirty-six composers represented, led by Beethoven with thirteen works, Wagner with twelve, Delius with eight, Moussorgsky and Tchaikowsky with seven each, and Schubert with six.

I confess that we had no idea such a live enterprise existed right here in Boston. At the beginning and during the season members of the Staff and I received several requests to join various such organizations, but to our regret we had to decline, as the steadily increasing work on the magazine takes often ten or fifteen hours of work a day. However, those enthusiasts should have the support and co-operation of every music lover in this vicinity. We trust to be able to take an active part next season in this commendable venture.

Through the kindness of Mr. S. J. Crawley, secretary of the Winnipeg Gramophone Society and record reviewer on several Canadian newspapers, we have been kept informed of the activities of this energetic and progressive group. The bimonthly meetings during the season ended with a gala concert in the Walker Theatre on May 9th.

The achievements of these and other societies and informal groups of phonograph enthusiasts is convincing proof that the society movement will flourish when it correctly adapts itself to local conditions.

afel B Johnson

We regret that the illness of one of our reviewers makes it necessary to postpone the review of the complete set of Carmen until next month.

The next issue will also contain (among other features) Part 2 of "The Growth of Discord in Music," by Alfred H. Meyer.

The Musical Ladder

By ROBERT DONALDSON DARRELL

CELF-EDUCATION in music all too often seems to mean an attempt to pull oneself U up by one's bootstraps. The ordinary human being cannot jump very high; if he wants to climb he has to use a ladder. And the appreciation of music is no more than a gigantic ladder, every rung of which represents a new stage in one's powers of enjoyment and understanding. Enjoyment and understanding—the two terms are inseparable and the mistaken effort to divide them is the ruination of many a promising musical development. The rungs of the ladder have to be taken in order, always progressing from what is familiar and liked to something next above, a little less simple and more novel, but closely enough alike to attract and give enjoyment,—consequently readily understandable.

The phonograph has an incomparable significance in the musical education of oneself or of others, for by it alone can music be presented informally, as often as wished, and in a gradually ascending scale. Concerts, fine as they are in making the hearing of music an exciting and glamorous experience, oftentimes work more harm than good by suddenly presenting works for which beginners are unprepared. They are repelled, sometimes as forcibly as to work ineradicable harm to their desire for musical advancement. But with records mistakes need never be serious. If a piece bewilders or repels it can be taken off at once and a return made to something simpler and more pleasing. Best of all, the phonograph provides the opportunity of making flank attacks, that is, by playing pieces for novices while their attention is occupied otherwise. Without their knowing it the music is subconsciously absorbed and later, hearing the piece carefully, it is found vaguely familiar and hence understandable. The indiscriminate playing of phonographs and radios as an accompaniment to general conservation has been widely and not unjustly condemned by musicians and educators. But it has this to its credit, that it painlessly introduces music which otherwise would never be listed to, or at the best listened to with hostility.

It is the purpose of this article and the others that may follow it to sketch a ladder (or roughly graded listing) of records by which one may progress easily and naturally from the simple to the complex in music. They may be used for self-education or the education of others. The world of music admits all comers and there is a place for everyone. They have but to knock and it will be opened to them. And an entrance to the kingdom of music is merely the beginning; there are lofty peaks to tempt one ever upward

to new levels. Of no one can it be said that there is a definite and final limit to his advancement. Given the desire and the opportunity to progress further advancement can always be made. It may be slow, but the regular hearing of the best music one is capable of enjoying will inevitably lead to the hearing—and enjoying—of works just a little bit better, a trifle higher in the musical ladder, a ladder that is capable of infinite extension.

There is no definite beginning. Or rather every person has his own beginning. Even those unfortunates who are supposedly totally lacking in the essentials, hearing, the sense of rhythm and pitch, have derived benefit from the phonograph and radio, as experiments made in schools and asylums for defectives have demonstrated beyond a doubt. The phonograph is used as an important part in the musical education of even the tiniest children. If actual defectives and extremely young children are not incapable of climbing the musical ladder, what excuse can there be for the normal man or woman, young or old, saying hopelessly—as so many do, "Oh I can't learn anything about music. I know what I like and that's good enough for me!" What do they like is the question. And the answer indicates their starting point on the musical ladder, a point that may be considerably higher than even they themselves realize.

No person is absolutely devoid of musical culture; there is a certain musical heritage that is shared by everyone. In its simplest form it includes the folk and popular songs that literally "everybody knows." There is a wealth of this music available on records, much of it sung or played by great artists, and these records should be among the very first to be played to those who have had no formal musical education whatsoever. For Americans the Stephen Foster songs, Dixie, Maryland My Maryland, America, and other patriotic songs, have been heard from childhood. And with these are myriad popular songs, some of which (Alexander's Ragtime Band and Old Man River, for example) are to be considered almost as semi-folk songs. The songs and pieces of Irving Berlin, Carrie Jacobs Bond, Victor Herbert, Ethelbert Nevin, and the marches of John Philip Sousa are a part of the mental equipment of almost every American. Most of them are familiar to other nationalities as well.

If a person is of foreign descent he has the further advantage of another musical legacy, the folk music and popular songs of his mother country, heard and loved since earliest childhood. Here again the phonograph has been on

the alert to secure records of the national music of all countries. Nursery songs, folk dances and songs, national hymns, popular hits of yesterday and today provide an additional capital to form the initial investment in musical culture. (All the leading companies issue special catalogues and supplements of records in all foreign languages. No sincere music lover or student should overlook these fertile sources of valuable disks.)

But, it may be asked, what purpose is there in hearing again the music that everyone knows already. Such records may give enjoyment, but what educational value will they have? The answer is that their educational value depends upon the records that are played. A few years ago a Berlin song, Blue Skies, was in everyone's ears. Hearing it again on records is of no educational value—unless the record happens to be Kreisler's. Then we have a familiar piece to which new musical elements have been added, those of technique and artistry. No one, no matter how musically illiterate he may be, can fail to distinguish the difference between Kreisler's performance and those with which he has been familiar. It is the same piece, but vastly different. And a scale of relative values becomes apparent for the first time.

These new elements that are apparent to even the most untutored person are color, smoothness, a lilt instead of a monotonous pound to the rhythm. There is an unmistakable air of mastery, of perfection. In another type of work the phonograph transmits the stupendous effects of ensembles larger than have been heard before by those who never attend concerts. The man in the street has often heard Handel's Largo wheezed out on innumerable movie organs, but when he hears a great orchestra like the Chicago Symphony, play the same piece, he gets a new and electrifying thrill.

(Such works are of course to be played for adults. Children are reached first by records of nursery songs and the simplest folk music. Then gradually, as they grow older and unconsciously absorb the music that surrounds us everywhere in the street, churches, theatres, and parks, they acquire the heritage of elementary music upon which their further education can—and indeed must—be built.)

Besides the legacy of music which is born and bred in one, everyone possesses also certain susceptibilities towards various kinds of musical appeal. These are innate. Just as everyone is capable of feeling physical pleasure through the various senses, so he is capable of feeling mental and spiritual (and physical, too) pleasure from certain musical qualities. The first, and the most significant, is that of rhythm,—in its most elemental form the steady throb of the savages' drums or the clapping of hands that accompanies primitive—and indeed more modern—dances. Second is the element of tunefulness, the easily recognized and remembered melodiousness of hymns and folk songs, simple to grasp on account

of the symmetrical outline of their tunes and the simple intervals separating the notes of the tune. Whether or not a person is capable of what he calls "carrying a tune," he almost invariably is capable (although he may deny even this) of recognizing a tune and distinguishing it from others. Following these basic elements at a considerable distance are those of color and richness, the timbre of different voices and instruments, the effects of harmony—the pleasing combination of notes into chords, and still later, counterpoint the pleasing combination of whole melodies into a polyphonic web. These, and the element of form—pleasing proportion of the parts in an organic whole, take on an ever increasing significance as the musical ladder is ascended. But the experienced music lover who finds them the source of his keenest musical pleasure should never lose sight of the fact that for the beginner they are secondary in importance to the musical essentials—rhythm and melody in their simplest forms. (This point can hardly be too strongly stressed.)

The beginner usually does not recognize rhythm and melody by their names or definitions, which mean nothing to him and which are not at all necessary for him to know. In fact the more music that is actually heard and the less terms and definitions that are learned, the more quickly advancement will be made. The important thing (as emphasized above) is for him to hear music in which rhythm and melody are unmistakably present in their most elemental Given them as a syrup, the educative forms. medicinal dose of color and other effects may be swallowed easily and painlessly. Here is where the much maligned dance music plays an honorable part in music appreciation. Dance performances by the best modern orchestras are often complex and highly interesting as far as the orchestral coloring and arrangements go, but almost invariably the simple basic rhythm and melody are not departed from, at least during the major part of the performance. (The "hot Consequently breaks" are after all incidental.) the familiar melody and simple two-beat or threebeat meter beguile the beginner into accepting without demur color and harmonic effects that would be confusing or repugnant to him if they were presented alone. In this way the constant and increasing elaboration of dance music has done more to bring about an increased appreciation of modern orchestral music than even the careful study of the modernists' immediate musical ancestors has ever done. So it happens that we have the curious fact that youngsters innoculated with the jazz germ are quite undaunted by modernist music that is intolerable to the ears Twenty or even ten of their musical elders. years ago a piece like Honegger's Pacific 231 or Ravel's La Valse would be anathema to most concert goers. Yet today both figure constantly on "popular" programs, and are looked down upon by the sophisticate as "old hat!"

But to return to the person who has only the

musical equipment that is a universal legacy. I have said that he does not recognize melody and rhythm as such, although he understands and enjoys their simplest manifestations. He necessarily judges music, that is, estimates the pleasure it gives him, from its effect as a whole upon him. He makes no qualifications; he either likes or dislikes a piece and his reaction is an immediate and heartfelt one. The first effect to appeal to him is that of familiarity, putting him at his ease and freeing him from the uncomfortable idea that he is listening to "classical" or "highbrow" music. The second effect gives him a feeling of pleasure. He is moved. He experiences an emotion or chain of emotions. For the average man in the street this sentiment must be the most obvious of sentimentality: Hearts and Flowers, Sonny Boy, My Blue Heaven, or on a little higher scale, the Melody in F, The World is Waiting for the Sunrise, Mendelssohn's Spring Song, the Schubert Serenade, or Schumann's Träumerei. The third effect is the stimulant of rhythmic or dynamic intensity, the exciting beat of a good march, above all, the desire to participate by dancing or singing. The simplest response to this attraction is the tapping of time with one's feet or hands, or even the swaying of one's body to the rhythm of the music. primitive reaction, but a most necessary one, for until the music is actualy felt it can never make an impression.

At about this stage of progress a new element enters, one of great educational significance, perhaps the most important of all the secondary musical elements. I refer to that of the dramatic appeal of the music. In the early stages of musical education this drama lies not in the music itself (the conflict between two themes-sonata form, or the evolution of a single germinal theme—fugue), but in the music's "story" or associations. The most primitive example is the ballad or song-tale, where the music is subordinated almost entirely to a narrative. This type of composition has recently regained its ancient popularity through the extensive release of "Southern," "Old Time Tune", or "Hill Billy" records by the various companies. If every other kind of record fails to catch the attention of a musical novice, turn to the releases of Vernon Dalhart, Frank Crummit, Jimmie Rodgers, Marc Williams, Buell Kazee, Al Craver, et al. Here we have the bare musical essentials, an ultrasimply melody usually based on or cleverly compounded of familiar tunes, and a strongly marked simple rhythm, often made still more emphatic by the use of a guitar or banjo in the accompaniment. The music-such as it is-serves as the background for the story, the tale of Jesse James or Buffalo Bill, or of contemporary figures like Lindbergh, Floyd Collins, or Valentino, Current events like the breaking of the St. Francis Dam, the crime of Edward Hickman, the peace between the Vatican and Rome, the Scopes Trial, etc., are thus celebrated in song. Surprisingly unsophisticated, these records have been sold by

the millions, both to those who enjoy them in all seriousness and to those for whom they are an amusing novelty.

The "hill billy" records exhibit the dramatic. story-telling quality in its simplest form. The next stage is the semi-art ballad and "patrol", "descriptive," and "novelty" types of instrumental pieces. Here we have the beginning of program music, and such pieces as Ketelbey's In a Persian Marketplace, In a Monastery Garden, etc., are particularly valuable. They are all available in a variety of recordings. Some of these records feature solo instruments, the Whirlwind or Brooklet for flute, the Elephant and the Fly for bassoon and piccolo, Rippling Streams for Xylophones, etc. Such pieces catch the ear of the novice by the prominent tunefulness and rhythmic appeal, and without his being aware carry him a step forward by teaching him to listen for the characteristic color and technical qualities of various instruments. Transcriptions of familiar airs for saxophone, "musical saw", harmonica, and accordion have similar value on a lower scale, It my seem odd that a "singing saw" or accordion solo should be recommended for musical appreciation work, and indeed it is only in certain cases that they should be. But with adults of little or no general education or cultural backgrounds the primary object must be to capture their attention and give them something that they may enjoy. Hearing the familiar everyday instruments they perhaps play themselves and tunes that they have been brought up with, their suspicions are disarmed and unconsciously they begin to learn. Gradually new pieces treated in the familiar manner, or old pieces treated in a new manner are introduced, and the process of advance is well on its way.

(To be continued. The next instalment will contain a list of "first records.")

H. ROYER SMITH CO.

"The World's Record Shop"

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Have you written yet for our new general catalogue? (15c postpaid to any address)

(See Advertisement on Page 317)

How the Sounds Get Into Your Record By the Electrical Process

By Experts of the WESTERN ELECTRIC COMPANY

(Copyright by The Western Electric Co.)

Editor's Note: The article below appeared in the first issue of The Phonograph Monthly Review, October, 1926. As the early issues of the magazine are now out of print, and as we have had many requests for a simple, authoritative description of the process of electrical recording that can be understood by laymen, we are re-pritning the article in full for the benefit of our many readers who do not possess a copy of our first issue.

RAIRIES live in the forests and if one knows where to look for their rings and knows the magic words he can call them quick as a flash from their hiding places whenever he wants them.

There are sounds in phonograph records hiding in the hill-and-dale grooves or in the hill-side grooves and if one has the records and the magic phonograph he can call them from their diskhomes whenever he wants them.

But while in the case of the fairies no one knows how they came to infest the woodlands, every one knows that science put the sounds in phonograph records. In fact, there does not seem to be anything which science cannot do, and the electrical recording of sound waves is only one of its latest and most pleasing achievements.

But the average phonograph lover is apt to appreciate only those qualities he can directly see and hear—the beauty and workmanship of the cabinet, the quiet non-scratch operation of the particular kind of needle he uses, the performance of a favorite singer or pianist, the blare of a Wagnerian movement, the rhythm of a jazz piece—and utterly to ignore or forget to evaluate the marvels of the recording end which have largely made possible his phonograph enjoyment.

For while improvements have been made in phonograph instruments, there have also been recent epoch-making advances in developing and perfecting the electrical means of recording music and speech, which have more or less revolutionized the principles underlying the whole phonographic art. This work, carried on in the Bell Telephone Laboratories for the Western Electric Company, has been made available for the public through the enterprise of some of the leading phonograph companies.

The adage, "The longest way round is the shortest way home", seems to apply to this new system of electrical recording of sounds as against the former mechanical method. For, theoretically, electrical recording necessitates changing mechanical energy (sound waves) into electrical energy, and then translating this electrical energy back again into mechanical units—

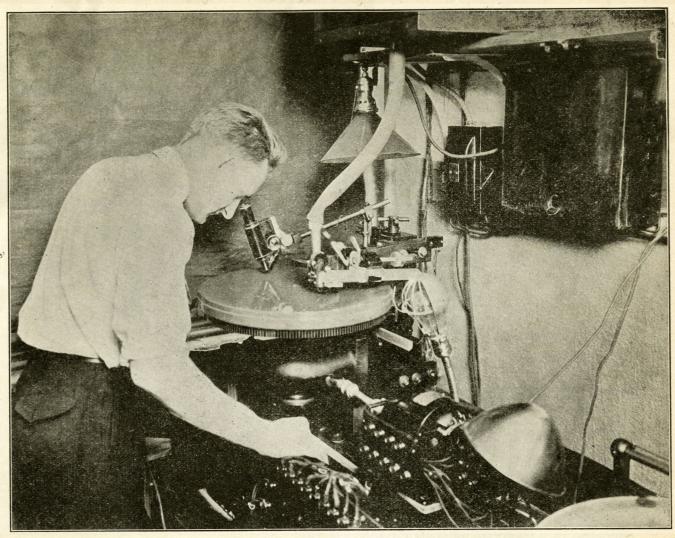
a long, and on the face of it, a needlessly complicated process when one considers that following the old method the force of the sound waves is used directly to make the grooves on the wax record which constitutes the master disk.

But if the electrical process of recording seems less direct than the mechanical, it, nevertheless, reaches its destination, and makes possible a more nearly perfect reproduction of the original rendering than otherwise could be secured.

Furthermore, the process of recording works less hardship on the performers. Formerly the members of an orchestra, the playing of which was to be recorded, had to be re-arranged so certain instruments could secure adequate prominence, and had to be grouped, almost crowded, around the recording horn in order to preserve as great an amount of the force of the sound waves as possible. Even so, the weaker instruments were in danger of being completely submerged. To strengthen the instensity of the waves set in motion by violins, the players had to use "Stroh" instruments which are violins with horns attached in such a way that when the bow is drawn across the strings the bridge vibrates a diaphragm attached to the horn. This horn, of course, had to be directed toward the recording horn. Under such recording conditions, the musicians found it difficult to arouse any spontaneous enthusiasm and as a consequence their playing was scarcely ever noteworthy.

Now, however, the musicians sit at ease more nearly in their customary positions and all use the instruments which they would use were they playing at a concert. Conductors prefer to group their various string, wind, and brass choirs to conform to their own conceptions of what will constitute a proper blending of tones. One, for example, may place the horns to the side of the stage, while another may relegate them to the rear. The new method of recording obviates the necessity of disturbing whatever arrangement is desired by the leader.

The sounds are picked up by means of two or more high quality microphones in much the same way tones are blended before they reach an audience at a concert. In addition, the time taken for a sound of a given volume to die away after the source has been stopped can be adjusted partly through choice of the shape of the recording room and the position in which the curtain and other absorbing materials are hung. All this results in securing the atmosphere or room-tone



This picture illustrates the wax disc upon which sound vibrations will be recorded. The electrical system of recording employs a high quality microphone of an improved type, electrical amplifying apparatus, and a record cutting mechanism which appears in the picture.

of a piece, through which the listener seems to feel the presence of the artist to whose record he is listening.

Moreover, by carefully adjusting the amount of reverberation in the studio excess echo or deadness of tone is avoided. If the room is too live one set of notes is blurred with those produced immediately before and after, and is so jumbled in the case of large orchestras that it is impossible to pick one instrument from another. The impression is also gained that the room is totally bare and empty, or, if the studio is too dead, that the music is being played in the open air without a sounding board above the orchestra or a floor beneath.

In proper control of the acoustic properties of the recording room one big advance in the recording art has been achieved. Records made by the electrical process when played create the illusion that the orchestra or singer is in the room adjoining the listener, whereas in the old records the echo, the distortion of balance between instruments, and the failure to record low and high tone fundamentals forestalled any degree of illusion.

The course of the sound vibrations from the time the microphone picks them from the room until they appear as an irregular groove on the phonograph record bears resemblance to electric wave transmission in telephone circuits. For the microphone is only a special telephone transmitter which takes the air-pressure fluctuations as they strike its diaphragm and translate them into voltage fluctuations in much the same way fluctuations in voice pressure are changed into electric pressure in talking over a telephone.

These voltage fluctuations thus set up are too minute to operate the device which cuts the permanent record in the disk of soft wax, and to offset this, distortionless vacuum-tube amplifiers are introduced into the circuit, similar in design and principle to those in use in the well-known Western Electric Public Address Systems with which





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10 in. 75c	The Rosary (Nevin and Rogers). Pipe Organ Solos.
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1809-D	(Will the Circle Be Unbroken?
10 in. 75c	Mother's Prayers Have Followed Me. Tenor Solos.
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	Beautiful Forest). (Mendelssohn). Vocals. Sieber Chorus.
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1789-D 10 in. 75c 1803-D 10 in. 75c	Roses of Picardy. (Incidental Singing by Ted Lewis). Limehouse Blues. Fox Trots. Ted Lewis and His Band. After Thinking It Over. Pal of My Dreams. Fox Trots. Guy Lombardo and His Royal Canadians.
1782-D 10 in. 75c	Love Me Or Leave Me (from "Whoopee"). Fox Trots. Guy Lombardo and His Royal Canadians.
1815-D 10 in. 75c	Building a Nest for Mary. I Used to Love Her in the Moonlight (But She's in the Limelight Now). Fox Trots. Ipana Troubadours, S. C. Lanin—Director
1779-D 10 in. 75c	Wake Up! Chill'un, Wake Up! Old Fashioned Lady. Fox Trots. Ipana Troubadours, S. C. Lanin—Director
1800-D 10 in. 75c 1806-D 10 in. 75c	My Sin. Honey. Fox Trots. I Got a "Code" in My "Doze" (Cold in My Nose). It Ain't No Fault of Mine. Fox Trots.
1778-D 10 in. 75c	I Kiss Your Hand, Madame. Vours Sincerely (from "Spring Is Here"). Fox Trots. Fred Rich and His Orchestra
1807-D 10 in. 75c	(You Can't Take Away) The Things That Were Made for Love. You're Just Another Memory. Fox Trots. Paul Specht and His Orchestra
1811-D 10 in. 75c	Walking with Susie (from "Fox Movietone Follies of 1929") Breakaway (from "Fox Movietone Follies of 1929"). Fox Trots. Milt Shaw and His Orchestra
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Columbia Phonograph Company

New York



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Joe Turner and His Memphis Men. My Kinda Love.

Sweet Seventeen (That's What I Call My Baby). Fox Trots.

Ted Wallace and His Campus Boys.

The Wedding of the Painted Doll. (Theme Song from Motion Picture "Broadway Melody"). Fox Trot.

Leo Reisman and His Orchestra. 1780-D Nobody's Fault But Your Own. Fox Trot. Underneath the Russian Moon. 1798-D 10 in. 75c Bye and Bye, Sweetheart. Waltzes.
The Cavaliers (Waltz Artists).

	VOCAL RECORDS
1801-D	Deep Night.
10 in. 75c	Maybe-Who Knows? Vocals. Ruth Etting.
1802-D	What Wouldn't I Do.
10 in. 75c	Somewhere There's Someone. Vocals.
	Art Gillham (The Whispering Pianist).
1812- D	Big City Blues (from "Fox Movietone Follies of 1929").
10 in. 75c	That's You, Baby (from "Fox Movietone Follies of 1929"). Annette Hanshaw.
1797- D	Sleepy Valley. (Theme Song from Motion Picture "The
10 in. 75c	Rainbow Man").
	Dawn. Vocals. James Melton.
1773- D	My Kinda Love.
10 in. 75c	Till We Meet. Vocals. Bing Crosby.
1814- D	What Didja Wanna Make Me Love You For?
10 in. 75c	Goodness Gracious Gracie. Vocals. Eddie Walters.
1805-D	Coquette (Theme Song from Motion Picture "Coquette").
10 in. 75c	You Were Meant for Me. (Theme Song from Motion Picture "The Broadway Melody"). Vocals. Pete Woolery.
1816-D	Pretty Little Thing.
10 in. 75c	This Is Heaven. (Theme Song from Motion Picture "This Is Heaven"). Vocals. Charles W. Hamp.
1792-D	My Sin.
10 in. 75c	Heigh-Ho! Ev'ryhody, Heigh-Ho! Vocals, Charles W. Hamp.
1777-D	(Step by Step-Mile by Mile) I'm Marching Home to You.
10 in. 75c	The Sun Is at My Window (Throwing Kisses at Me.) Vocals. George Dewey Washington.
1772-D	Blue Hawaii.
10 in. 75c	A Garden in the Rain. Vocals. Willard Robison and His Deep River Orchestra.
	(When I'm Walkin' with My Sweetness) Down Among the
100 D	Sugar-Cane.
1796-D 10 in. 75c	From Sunrise to Sunset (From Sunset till Dawn). Vocals.
10 In. 750	The Diplomats.
1790-D	My Troubles Are Over.
10 in. 75c	Huggable Kissable You. Vocal Duets.
10 111. 100	The Sunshine Boys (Joe and Dan Mooney).
1781-D	Old Fashioned Lady.
10 in. 75c	Dream Mother. Vocals. Tommy Weir.
	IRISH RECORDS

IRISH RECURDS The Tipperary Christening. Vocal. Paddy Ryan's Dream. Reel. Accordion and Banjo Duet. 33332-F 10 in. 75c John O'Dwyer of the Glen. Remember the Glories of Brian the Brave. Violin Solos. The Bells of St. Mary's.
The Coulin (Tho' the Last Glimpse of Erin). Tenor Solos. O'Connell's Welcome. Jig.
Life on the Ocean. Reel. Violin Solos.
The Geese in the Bog. Jig.
The Jolly Tinker. Reel. Bagpipe Solos.
Barney McCoy.
The Green Hills of Drummore. Flute Solos with Singing John Griffin. 33335-F 10 in. 75c 33336-F 10 in. 75c 33337-F

†These records are offered for sale in the United States of America and

In addition to the records listed above there are recordings in twenty-two Foreign Languages.

^{*}Reg. U.S. Pat. Off.

it is possible to make speech and music available to vast audiences of two hundred thousand or more. It was through applying the principles of sound amplification as they have been worked out in Public Address Systems to the phonograph that the new process of electrical recording of sound was developed.

The current delivered through the amplifiers to the recorder varies with the sound pressure at the diaphragm of the microphone, and this sound pressure, in turn, depends upon the vibrations set in motion by the musical instruments.

The recorder is electromagnetic in action and corresponds roughly to the receiver of a telephone instrument which takes the electrical vibrations and converts them back into sound vibrations. In the case of the phonographic recorder, however, the electrical vibrations are changed not into sound vibrations but into mechanical vibrations, the stylus cutting the grooves in the soft wax disk in response to these mechanical vibrations. It is from this master disk that the phonograph records are made.

In addition to the recorder proper, there is a volume indicator for measuring the power which is being delivered to the recorder and also an audible monitoring system (also used in the Public Address Systems) which consist of an amplifier bridged directly across the recorder. This operates a monitoring loud speaker receiver so that the operator may listen to the record as it is being made, and secure the desired degree of volume simply by manipulating the amplifier system.

The recorder through a multi-section electrical filter absorbs the entering sound waves and reflects and returns them to the entering end in such a way that the large amplitudes which accompany the low pitched notes and which would cause the stylus to cut from one groove over into the next have been avoided.

Electrical recording has thus made it possible to preserve the naturalness of the notes below middle C which in the old system of recording was lost due to the fact that the fundamentals of these low notes failed to record. The harmonics of tones lying above the middle of the upper octave on the piano also are recorded by the new method where before there was reproduced only a muffled tonal quality.

The introduction of electrical processes into the Art has brought new life to the phonograph. Above all it has brought naturalness of reproduction through the increased recording of overtones, through elimination of tinny effects, and through addition of the concomitant atmosphere in which music is customarily heard. And in increasing the range of tones and the volume range to a requisite extent, the playing of an entire symphony orchestra, or the singing of a lyric soprano, or of a deep-throated bass can be faithfully recorded without loss of fine nuances of tone or of variations in intensity.

Phonographic Echoes



"TRADER HORN" STAR TAKES COLUMBIA TO AFRICA

Just before sailing for Africa, to film "Trader Horn," Edwina Booth, the only woman in the cast, secured a Columbia Portable No. 163, for entertainment in the jungle. She is a descendant of Edwin Booth, America's greatest actor.

Shown with her is W. S. Van Dyke, director of the film; and the record which she so evidently likes is Paul Whiteman's "Makin' Whoopee."

The Columbia Portable No. 163 is the model which is being featured just now in advertisements in "Liberty."

VICE-PRESIDENT CURTIS THANKS SPECHT

Paul Specht, exclusive Columbia recording artist, received after his Inaugural Ball concert at Washington, March 4th, the following unusual letter of tribute from Vice-President Charles Curtis:

THE VICE-PRESIDENT'S CHAMBER WASHINGTON

March 6th, 1929

My dear Specht:

I desire to express to you my appreciation of the splendid work of you and your orchestra, at the Inaugural Ball on the evening of March the 4th. I am sure your presence and personal direction added greatly to the success of the evening.

ing.

Trusting we may have the pleasure of hearing you again in the near future, I am

Very truly yours, (Signed) Charles Curtis

Paul Specht, Esq. New York City, New York

THE COLUMBIA MUSICAL AWARD

Another forward step was taken today towards the advancement of music, as an art and a science, when the 150

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Jack Point ... George Baker
Wilfred ... Leo Sheffield
Elsie Maynard .. Winifred Lawson
Phoebe Meryll .. Nellie Briercliffe
Dame Carruthers ... Dorothy Gill
Kate ... Elsie Griffin
(Chorus of Yeomen of the Guard,
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D'oyly Carte. Orchestral accompaniment conducted by M. Sargent.

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SCAKLATTI

PASTORALE e CAPRICCIOSO.
Pianoforte Solo by Benno Moisevitch. Complete in two parts.

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members of the Advisory Body of The Schubert Centennial voted unanimously to re-organize as The Council of The Columbia Award For The Advancement of Music, with Otto H. Kahn as the chairman for 1929.

The Columbia Award is a yearly prize of five thousand dollars offered by The Columbia Phonograph Company for a period of ten years, for the most outstanding service rendered to the cause of music in a given year, starting with 1929. Its objective is to recognize a task or a work already accomplished, whether by an individual or a group, in the fields of musical composition, pedagogy and scientific discovery.

The Columbia Award, it is hoped, will become a permanent institution in American life, but its scope is international comprising 12 zones; United States, England, France, Germany, Italy, Spain, Scandinavia, Austria, Poland, Russia, Japan and Latin-American. This international machinery is the outgrowth of the Beethoven and Schubert Centennials organized by The Columbia Phonograph Company. Each year the delegates from 33 countries will meet to nominate the winner of the Columbia Award and the first meeting, to be held in Geneva, will be, in effect, the first international parliament of music. The procedeure in naming the recipient will follow closely that of the Nobel Prize award, and the secretary of the Nobel Foundation is co-operating with the Council of The Columbia Award in the early stages of its work. As is well-known, the series of Nobel awards do not embrace the field of music.

The Council has adopted the following classifications of eligibility for the Columbia Award: a) A composer who has created a work of outstanding importance and one which has a probability of survival. There is no restriction as to the type of composition or form or school of composition andworks in the modern idiom will get the same hearing as works in the classical forms. b) an outstanding contribution to musical pedagogy through which the teaching of music shall be advanced. c) a research result of outstanding importance, whether of a technical or musicological nature. d) a book on a musical subject, of outstanding importance. e) organization, institution or group which by the performances of neglected works in an organized manner enriches the scope of musical appreciation. f) a technical discovery or improvement which constitutes an outstanding advance in its field.

Anyone, anywhere, may propose a candidate for the Columbia Award which may go to members of either sex, regardless of age, nativity, status, etc. Composers, musicologists, teachers and scientists who are now engaged in original work are invited to notify the donor that such work is in progress and advise also when it will be completed, so that due notice of it may be taken by the jury of awards.

VICTOR SYMPHONIC CONTEST CLOSES

The Victor \$25,000 contest for the best unpublished symphonic work by an American composer, first announced about a year ago, closed on May 28, the last date on which entries could be received. Shortly before the close of the contest an announcement was made that already approximately one hundred entries had been received and that many more were expected at the last moment.

The judges, Mme. Olga Samaroff, Rudolph Ganz, Serge Koussevitzky, Frederick Stock, and Leopold Stokowski, are delighted by the widespread interest displayed in the contest, a gratifying indication of the trend toward symphonic composition in this country. The announcement of the \$25,000 prize-winning composition will be made at a dinner given by Victor officials in New York on October 3rd. Among the guests on this occasion will be a notable group of internationally known artists and music lovers interested in the furtherance of American ideals in musical composition.

The number of manuscripts already submitted in the competition for the prize of \$25,000 offered by the Victor Talking Machine Company for the best original composition within the playing scope of the full symphony orchestra, indicates that the judges will need the full time allotted them to reach their decision. The contest closed May 28, 1929, and announcement of the prize-winners will be made October 3, 1929. The judges are Mme. Olga Samaroff, Rudolph Ganz, Serge Koussevitzky, Frederick Stock and Leopold Stokowski.



NEW VICTOR RADIO AND RADIO-ELECTROLA

New Victor Radio and Radio-Electrola combination instruments, embodying a new principle of "micro-synchronism," have just been announced by the Radio-Victor Corporation of America. Mr. H. C. Grubbs, vice-president of the Victor Division, states that "Victor Radio is unique in design appearance and performance. It is not an assembled set in any respect. It was produced entirely by the Victor research laboratories. Each of the four units, the circuit, the power amplifier, the electro-dynamic speaker and the Electrola playing equipment was designed and is manufactured in the Victor plant exclusively for use with every other unit in the complete instrument. The cabinet, of pleasing classical design in rich walnut burl and bird's-eye maple veneers, conforms to the same high standards of quality for which Victor furniture is famous.

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"In Victor-Radio the public will find for the first time a quality which science has been striving to attain ever since the first radio receiver, that is, "Micro-Synchronism,—the principle which, in conjunction with the perfected Victor electro-dynamic speaker, produces acoustic symmetry—the perfection of fidelity. All elements of the Victor Radio are in resonance at all times and at all points of the scale, with the result that the circuit is capable of micro-exact tuning to any given frequency in kilocycles.

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Complete details and technical description are available from the Victor Company.



Giovanni Zenatello as Otello

GIOVANNI ZENATELLO

Giovanni Zenatello has become known as perhaps the greatest of all who have sung the role of Verdi's Otello, in which part he is almost exclusively heard nowadays, although occasionally he sings the part of Don José to the Carmen of Maria Gay, his wife. Zenatello has been recorded for a number of years for various Italian and American phonograph companies, but it is only recently, with the perfection of the electrical-recording, that his records fully centure the tremendously moving power and despection fully capture the tremendously moving power and dramatic intensity of his concert performances.

The Victor Company has recently issued three magnificent Zenatello recordings, two of which are from Otello: 6824, Dio! Mi potevi scagliare (Act III) and the death of Otello (Act IV); and 6714 (with Hina Spani), Love Duet from Act I. On 6961, Zenatello sings E lucevan le stelle from Tosca (then entire vocal scene, beginning with the question sung by baritone), and the Flower Song from Car-

Zenatello is at present running a summer opera season in the old Roman amphitheatre in Verona, Italy, his native town, but he expects to return to America next season, possibly with his own opera company.

DE LUXE AUTOGRAPHED RECORD EDITIONS

Following the example set by the popularity of limited autographed editions in the book trade, the Victor Company has announced a proposed series of limited de luxe editions of appropriate Red Seal records autographed by the recording artist, the first of which will be a special album of Rimsky-Korsakow's Russian Easter Overture, played by Leopold Stokowski and the Philadelphia Symphony Orchestra. In addition to the regular edition of this work (on two Red Seal records at \$2.00 each), there will be a special de luxe album edition, limited to 250 sets, at \$12.00 each. The first record in each set bears a special label autographed by Dr. Stokowski.

The Victor Company points out that the edition is strictly limited to the 250 sets, which will be sold down to the last set; no other autographed edition of this composition will ever be issued. Sets will be mailed to purchasers directly from the Victor factory on receipt of order through local Victor dealers, in rotation according to the postmark dates on dealers' orders.

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Aida" by Caruso would be worth today! The Victor Company series of limited autographed record editions will unquestionably be of the greatest historic interest and sig-Future releases may well be anticipated.

NEW ITALIAN CONDUCTOR FOR VICTOR

The Mid-June International list of the Victor Company announces the first recording by Federico del Cupolo, distinguished Italian conductor who has recently visited this country for the first time to conduct a series of Italian Sr. del Cupolo's success was so immediate that the Victor Company lost no time in engaging him for a series of recordings, the first of which, the overture to Rossini's Gazza Ladra (Victor 9382); reviewed elsewhere in this issue), gives striking testimony to the conductor's great talent and to the high standards of musical and technical excellence set for his series.

COLUMBIA RACE ARTISTS BECOME EYE AND EAR FAVORITES

Ethel Waters, nationally popular vaudeville and Columbia record artist, will appear as a feature player in Warner Brothers' new talking and singing film "On with the Show." This film will open at the Winter Garden, New York City, on May 23d.

Bessie Smith, Columbia's "Empress of Blues," is being starred in a legitimate all-colored musical, "Pansy," at the Belmont Theatre, New York City. There's no doubt that the White Way is paying homage to this well-known "blues'

George Dewey Washington, whose Columbia records have met with great success, is a featured entertainer on M. G. M. talking shorts. He sings many of his recorded numbers. His latest record is the stirring "Step by Step, Mile by Mile" and "The Sun Is at My Window."

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

LABELLING AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I add my thanks to those of your other readers on the Victor Company's commendable return to the normal method of pressing records in album sets. The voice of the public has in this case received a speedy and most wel-

Now, however, our Columbia friends can perform an equally welcome service to their public by adopting readable type for the numbering of the various parts of their album sets. In the current Masterworks sets the part numbers are printed in the most infinitesimal type. My eyesight is reasonably good, but I find great difficulty in picking out the proper records by the part number. Mistakes in the rotation of parts are very annoying, and the strain of reading labels printed in ultra-small type is severe on even the best

The two best methods of giving the part numbers are to my mind those adopted by the Gramophone Company in England and the Polydor Company in Germany. The former prints a good-sized part number at the very top of the label, above the trade-mark, where it can be seen and read without the slightest difficulty. The Polydor Company has recently adopted a similar system (in its excellent Missa Solemnis set and other works, but which the part numbers are printed in large roman figures on the left-hand side of the label, at a good distance from the title and other printed matter.

It may seem like unnecessary fussiness to ask for larger print and more conspicuous position for the part numbers, but I assure the phonograph companies that the extra expense would be small (if any) and that the change would repay itself a thousandfold in the added part in the public's willingness to buy album sets; it is very unwise to ignore them. I am sure that the Columbia Company will not be long in making this most desirable improvement in their otherwise excellent Masterworks. Brooklyn, N. Y. S. R. H.

MME. DE PASQUALI

EDITOR, PHONOGRAPH MONTHLY REVIEW:
In Mr. Oman's article, "Adventures in Collecting," appearing in the "Review" for May 1929 he speaks of Mme. Bernice De Pasquali as one "whom I heard in vaudeville a week before she died, a pitiful figure, her voice gone." This is a very presumptuous statement for Mr. Oman to make as he obviously heard Mme. De Pasquali when she was indisposed. "Variety" the foremost American vaudeville paper, reviewed the De Pasquali act especially for this tour, and referred to her as the "finest prima donna to ever appear in vaudeville." I heard her on tour that season in New York and in Los Angeles, and not only was her voice in magnificent condition, but her numbers were subtly chosen to suit the psychology of her audience. She received tremendous ovations in both cities. Mr. (heard her under very different conditions. Mr. Oman must have

May I also call to Mr. Oman's attention the recording released by English Columbia of Sir Johnston Forbes-Robertson's recitation of the "Hamlet" soliloquy, "Now I am Alone." This is genuine Shakespeare, and makes the Barrymore recording of the same thing seem melodramatic, slow-paced, and inaccurate. The English actor's version is complete also, and possesses a rhythm, buoyancy, and naturalness that

Barrymore completely misses.
Your splendid magazine is a continual source of pleasure and valuable information to me. With the tremendous number of releases each month, it serves as an indispensable guide to the collector. Every record store should carry it, as I'm sure a community of any size at all contains at least a few "gramophiles" who would be delighted to buy it. New York City, N. Y. EDWARD B. WISELY

SOME PARLOPHONE' GREGORIAN RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Robert Phillips inquires as to the recording of Gregorian music in the April correspondence column. The Parlophone catalogue has a number of ten-inch acoustic records sung by the Westminster Cathedral Choir: E 3185 contains the O Salutaris of Palestrina; E 3183, E 3184, E 3211, E 3212, and E 3213 are other records listed, the titles of which are too numerous to mention. A note says that "the melodies for Mass are all transcribed from the official Vatican Edition of the Gregorian Chant, making it seem likely that the renditions would be authentic.

A Prof. Emil Prill recorded a flute concerto of Frederick the Great, accompanied by String Orchestra on Parlophone E 10167. Mr. B. P. R. take note! Philadelphia, Penna.

WALTZ RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a specialist in waltz recordings may I be allowed the freedom of your columns to plea for adequate recorded versions of some hitherto neglected waltzes? There have been many splendid waltz performances on records of late, particularly those by large symphonic organizations, but so far a few works have been given attention at the expense of their less familiar and oftentimes more interesting companions.

First of all we need a really adequate record of the Kaiser or Emperor Waltz, one of Strauss' very best. Marek Weber has a two-part acoustic version on Parlophone E 10381, and Dajos Bela has an electric one-side version on American Odeon 3225, but this work calls for a large symphony orchestra and an unabridged version.

I have a number of records of Tales from the Vienna

Woods, including those by Stokowski and Mengelberg. Of

them all I like that by Shilkret and the International Orchestra best (Victor 35775) as it is complete and has the original zither part. But for some strange reason this admirable record seems to have been withdrawn; at least I do not find it in the current (1929) Victor catalogue.

Linke's Spring, Beautiful Spring Waltz has been sadly neglected, although there is a nice little record of a cut version by the Brunswick International Orchestra on Brunswick 57016, conducted by Katzman, I understand. Here is a waltz that would score a remarkable success if it were recorded by a large orchestra and with the full introduction

I have been awaiting a good Wien Bleibt Wien for a long time, but it has not yet appeared.

Arthur Bodanzky, whose recorded performance of Die Meistersinger Prelude has won such lively praise, has recorded several two-part waltzes with a large symphony orchestra for the Parlophone-Odeon Companies in Europe, including Sphärenklange, Dorfschwalben aus Oesterreich, and Wein Weib und Gesang waltzes. Remembering his old record with the Metropolitan Opera House Orchestra (in the old Columbia catalogue) of several Strauss waltzes one may be sure that Bodanzky's electrical performances will be very fine indeed. I am looking forward to their early release by Columbia or Odeon here.

Dajos Bela, Edith Lorand, and Marek Weber keep up their good work with waltzes, but one cannot stress too strongly the desirability of releasing performances by large symphony orchestras in uncut versions. There is nothing like a fine waltz, correctly played, to arouse the attention of every type of music lover; highbrow and lowbrow meet on common ground here. The phonograph companies will be wise to ground here. continue and increase their present release of symphonic waltz disks.

Cincinnati, Ohio

K. S.

AT LAST! THE TRUTH ABOUNT THE "BUSY BEE"

Editor, Phonograph Monthly Review:

I was much interested in reading the article on "Adventures in Collecting" by George W. Oman in the May number of the Phonograph Monthly Review. One of his correspondents asks him for information regarding the "Busy Bee Talking Machine," and Mr. Oman indicates he cannot give him any information.

The "Busy Bee Talking Machine" and also the "Busy Bee Records" were sold by a premium house in Chicago operated by the O'Neill-James Co. Their General Sales Manager was Mr. Bisbee, hence the origin of the name, "Busy Bee."

The peculiarity of this machine was the triangular-shaped lug on the turntable about an inch and a half eccentric from the center pin, but within the label space. This machine would play only records made for it with a hole corresponding to the shape and position of this eccentric lug. Since all the "Busy Bee" records were provided with a hole, they would readily fit on this peculiar turntable, but no Victor or Columbia records would be played on it because they did not have the necessary eccentric odd-shaped hole.

These machines were made for them by the Columbia Phonograph Co. and the records were made by the American Record Co., who manufacturd a blue record with the label having an Indian listening to the phonograph, with the phrase, "Music Hath Charms."

A great many of these machines and records were sold. At the height of their business in 1905, O'Neill-James were purchasing from three to five thousand records a day of this special manufacture. The selections were confined solely to ten-inch size and to popular and old-fashioned standard selections.

New York City, N. Y. J. O. PRESCOTT Rearch Department, Columbia Phonograph Co.

SYMPHONY REQUEST PROGRAMS

EDITOR, PHONOGRAPH MONTHLY REVIEW: Living here in a small New England city it was seldom or never that I have the opportunity of hearing a large

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symphony orchestra in a characteristic symphony program until the phonograph (and to a less extent, the radio) came to my rescue. I was much interested in the vote taken by the audiences of the Boston Symphony recently to determine the program of the last concert of the season. The results of the poll were published in the "Boston Transcript" in ample time for me to arrange a phonograph concert with exactly the same program: Die Meistersinger Prelude, Debussy's Afternoon of a Faun, Ravel's La Valse, and Tchaikowsky's Fifth Symphony. I have several recordings of some of these, but I think that my choice for the concert was the best possible: the Prelude in the new Bodanzky Columbia version, the Afternoon of a Faun in Stokowski's Victor version, La Valse in Coates' Victor version, and the Symphony in Mengelberg's Columbia version. I am sure that Koussevitzky and the Boston Symphony gave wonderful performances, but I and my friends were not disappointed in the quality of our "canned" concert.

The final program of the Philadelphia Symphony (I think it was a Request Program also) was also duplicated on the phonograph. This time I played Dr. Muck's Victor version of Die Meistersinger Prelude, Stokowski's Victor version of Scheherazade, and Furtwängler's Brunswick version of Beethoven's Fifth Symphony.

The pleasure these two concerts gave me aroused my interest in the final programs of the leading symphony or-chestras and the possibilities of duplicating them upon the phonograph, so I have been looking up these programs and I am arranging to present them phonographically.

The last program of the Cleveland Symphony contained Tchaikowsky's Pathetique Symphony available in the Coates Victor version, Strauss' Don Juan, available in the Coates Victor and the Bruno Walter Columbia versions, and Enesco's highly praised Roumanian Rhapsody No. 1, which unfortunately has never been recorded, to my knowledge at least.

The last New York Philharmonic-Symphony Concert contained Brahms' First Symphony, available in the well-known Stokowski and Weingartner versions (besides several Euro-

pean ones), Strauss' Don Juan mentioned above, Salome's Dance just out in a very stirring record by Klemperer (Electrola), and the Love-Scene from Strauss' Feuersnot,

which I don't think has ever been recorded.

The last concert of the Minneapolis Symphony made the poorest phonographic showing. The Overture to The Secret of Suzanne is out on a Fonotipia record which has been highly praised by those who have heard it. Two solo numbers, Am Stillen Herd from Die Meistersinger and Siegmund's Lovesong from Die Walküre are out in a number of good recordings. I don't know of any record of Il mio tesoro from Mozart's Don Juan, and I am quite sure that Liadow's Baba Jaga is not recorded, at least electrically. The Theme and Variations from Tchaikowsky's Suite in G major were recorded once (acoustically) in England, but I don't think that they have been re-recorded. And the last number on the program Bloch's America, is of course unrecorded, although a note in the review of the Victor Company's Educational Catalogue in your issue would indicate that this was soon to be put on records.

Manchester, New Hampshire J. M.

THE' CHOPIN MAZURKAS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

H. M.'s letter to your May Column was exceptionally interesting and informative. He and Mr. Anderson of San Diego are surely to be looked up to by all piano record Their letters on various phases of this particular branch of record collecting are invariably valuable. I am surprised, however, that H. M. did not comment on one particular point on which I am sure he shares my views, that is the necessity for a large-scale release of the Chopin Mazurkas.

Now that the Preludes and Etudes are available complete in recorded form, and most of the Nocturnes have been recorded, every student of piano literature will agree that the Mazurkas should be given serious attention. These little "dances of the spirit" (as Huneker, wasn't it?, called them) are probably Chopin's most characteristic contribution to musical literature. When many of his other works begin to fade for one, the Mazurkas retain all their unique and piquant flavor and color. They are particularly well adapted for recording on account of the fact they contain few sustained lyric passages such as still daunt the recording engineers, Their brisk rhythms and deft staccato reproduce beautifuly under the electrical process, always granted that they are played by an artist who really knows and understands them. Many times these fragile musical flowers are completely ruined by the rough treatment of insensitive pianists, but in the hands of a real artist, they are a musical

De Pachmann's way with the Mazurkas can hardly be surpassed, and it will be to the phonograph's lasting dishonor if he does not have the opportunity of recording one large work. What could be more suitable or more effective than an album of Mazurkas? Many of them ar so short that four or five could frequently be played on a single record side. An album of five records could in this way contain a very representative selection from the complete set of all Chopin's works in this form.

Miami, Florida

D. A. A.

ANOTHER DE FALLA RECORDING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your correspondent who gives a list of De Falla's recorded works (in the May issue of The Phonograph which has just come to hand) has omitted to mention a fine work just out in England: Columbia 9684, Cancion Jota, Asturiana, and Polo from the Suite Populaire Espagnole, played by René Beneditti, violinist (the Kochansky arrangement is used), Edith Lorand plays the Cancion, Jota, and Asturiana from the same work on Parlophone E 10654, and the Danse Espagnole and Jota on Parlophone E 10779. These are all electric, of course.

Undoubtedly Falla's finest achievement is the Nights in the Gardens of Spain and we are fortunate in having a

superb rendition of this work for H. M. V.

Now that Sr. Arbos and the Madrid Symphony Orchestra are recording for Columbia it is possible that we soon may have records of a very pleasing work by the most talented of Falla's pupils, Halffter-Eschriche. This work, a Sinfonietta that has comething of the buoyant gaiety and charm of Scarlatti, enhanced by very sprightly orchestral treatment in the modern manner, has been widely played in concert by Sr. Arbos. I understand that it figured prominently on his program as guest conductor with the leading symphony orchestras in the States and that it was received with unqualified approval. This Sinfonietta should make a very effective addition to any gramophonic collection. R. S. P. London, England

PICTURES OF FOREIGN CONDUCTORS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much interested to see Phillipe Gaubert of the Paris Conservatory Orchestra occupying the position of honor on the cover of your May issue. I hope that his picture will be followed by those of other distinguished foreign conductors are known in this country only through their recordings. In particular I should like to see Molajoli, the brilliant Italian conductor, so pictured. Also, to name but a few, Arbos, Ansermet, Sargent, Coppola, Dufauw, Wolff, Pierné, etc.

Picture of some of the foreign recording orchestras would also be appreciated, I am sure, by all your readers. T. W. Baltimore, Md.

CARUSO RECORDS, AND CYLINDERS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wish to draw attention to everyone interested in Caruso ecords. The artist recorded the same aria three times in many cases. First in Milan, in 1902-3, in America for the Victor Co., during the fall of 1903, when he first appeared as the Duke at the Metropolitan, and again re-recorded with orchestral accompaniments in 1909-10 for the Victor Co., The first Victor Records of Caruso, had piano accompanyments without ecxeption, and though the Milan "Gramo-phone and Typewriter Co., records in Cat. No. 2 were splendidly recorded, the Victor 1903 discs were even better, the voice being rounder and more natural to the original. Lately, I came across nearly 500 old Edison Cylinders and phonograph. Among the artists were Forencio Constantina, the famous tenor, who essayed the "Romance" from Martha, John McCormack (1904), in Killarney, and some old Harry Lauders', which came through well, in "She's My Daisy', "The Bounding Sea" and "Stop your ticklin Jock." Among other artists were Billy Murray, Frank C. Stanley, Sousa's Band, Henry Burr, Ada Jones, Stanley Kirby (London), Steve Porter, Billy Golden with his partner George Hughes in an amusing record "Shipmaids", Bob Roberts, Len Spencer, and last but not least the inimitable Collins and Harlan. I remember Arthur Collins on Berliner-Victor Records in 1898. These records are very interesting on the whole, although some are wll over 30 years old. Shanghai, China S. E. LEVY

GREGORIAN RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the April issue Mr. Phillips asks for some information about Gregorian music. The Kyrie (Victor No. 21621) to which he refers is taken from the Mass of the Blessed Virgin (No. IX Vatican version), also known as "Cum jubilo". It dates from the 12th century and is, as Mr. Phillips say, of amazing beauty. It, like the Dies Irae, is in the first Gregorian mode. The beauty of these and other Gregorian melodies, e.g. the Mass of the Angels, dating from the 10th century, has never been equalled. What other music has been in constant use for more than a thousand years and is still sung in every country in Christendom? If there is any truly divinely inspired music, it is that of these melodies of such ineffable beauty. This recorded Kyrie as well as the Dies Irae may be found in the Vatican Kyriae or in the St. Gregory hymnal.

It is to be hoped that one of the companies may arrange at no distant date to record the marvellous singing of these melodies by the Benedictines of the Abbey of

Solesmes (France). Seattle, Wash.

F. S. PALMER



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in his far off day played his own concertos, himself directing the orchestra from the piano.

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Suite for Orchestra: Dohnányi. Victor Records 6991 to 6993, Album Set M-47. List price, \$6.50. FREDERICK STOCK AND THE CHICAGO SYM-PHONY ORCHESTRA.

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FREDERICK STOCK AND
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LA GRANDE PAQUE RUSSE

Another sensational STOKOWSKI-VICTOR Recording!

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The distorted religious feeling of the oldtime Russian peasantry, the bacchanalian gaiety that marked their observance of High Easter, are suggested with wry humor by the great Russian. The combination of ecclesiastic themes with riotous dance-rhythms, the welter of color and motion, make this superb music as vital, as thrilling, as fascinating, perhaps, as any work in this form in the orchestral repertoire.

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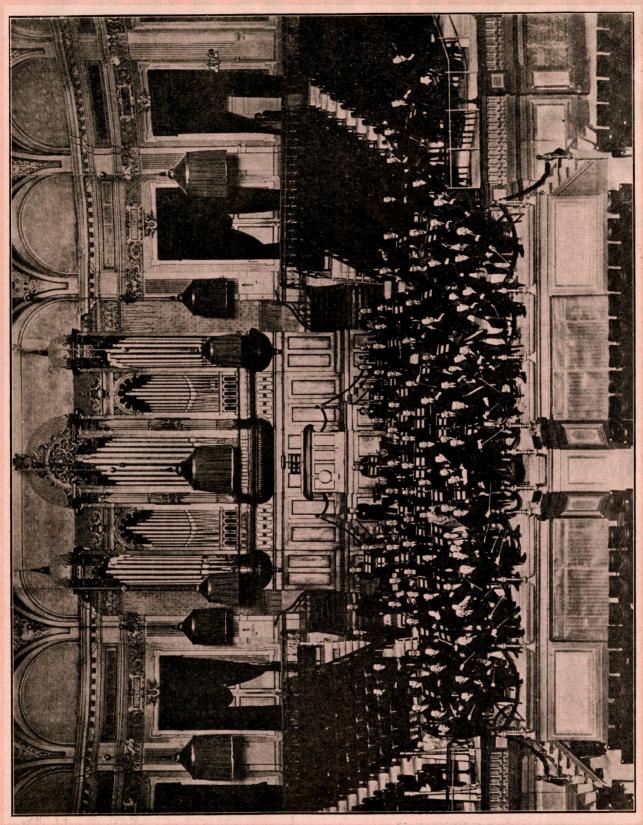
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THE AMSTERDAM CONCERTGEBOUW ORCHESTRA, Willem Mengelberg, Conductor

(Photograph furnished by courtesy of Mr. George C. Jell of the Columbia Phonograph Co.)

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor Musical Masterpiece Set M-50 (5 D12s, Alb., \$10.00) Beethoven: Symphony No. 6 in F ("Pastoral") played by Serge Koussevitzky and the Boston Symphony

Victor rounds out the first half-century of its Musical Masterpiece series with the first complete symphony from Koussevitzky and the Boston Symphony Orchestra. Appropriately the composer is Beethoven, with whose works Koussevitzky has won particular fame. The "Pastoral," for all its naive charm, is by no means the greatest of the Nine but it is the only one of the major or better known symphonies missing from the Victor series, and hence the logical choice to represent Koussevitzky.

At this date there is no need for any comment on the composition itself. Those who are still unfamiliar with it will find a good descriptive analysis in the leaflet accompanying the album set. The work is also available in three other electrical recordings: conducted by Weingartner for Columbia, by Pfitzner for Polydor, and by Franz Schalk for H. M. V. The Pfitzner version is reasonably good, but by no means striking. Both the Weingartner and the Schalk sets are very good. The former, dating from the days of the Beethoven Centennial, has always struck me by far the most effective recorded representation of Weingartner, while the latter, a recent release, is the first recording by the Vienna Philharmonic and a vivid tribute to the excellence of this famous organization—one of the few in Europe that can at all bear comparison with the leading American orchestras. In the April issue of our British contemporary, "The Gramophone," there is a detailed comparison of the Weingartner and Schalk versions by Alfred Kalisch. Mr. Kalisch is obviously pro-Weingartner from the start, but anyone who has listened to both sets can hardly quarrel with his general conclusions, that Weingartner's reading is the more carefully planned and the more satisfactorily proportioned, while the Vienna Philharmonic is easily the finer instrument of the two orchestras. Our old rivals once again: interpretation versus

The release of Koussevitzky's has made it possible for the hungry gramophile both to eat his cake and to have it. He no longer faces the alternatives of interpretation and performance, for the new version possesses the intensified merits of both its predecessors. The Vienna Philharmonic is beyond all doubt a first rate organization, but the Boston Symphony is revealed here at its best. The "Pastoral" gives no great opportunity for virtuoso playing as commonly understood, but it gives many subtle opportunities for virtuosity in the refinement of tone and phrasing, and in the masterly delineation of details within a broadly conceived whole. Weingartner gave an indication of what might be done, but it remained for Koussevitzky with his incomparably finer instrument to realize what was only potential in Weingartner's performance. Those who think of Koussevitzky primarily as a conductor of frenetic passion and stupendous tonal and dynamic intensities will be brought up hard against the wall of fact demonstrated here, that he possesses to a high degree the virtues of serenity,

infinitesimal delicacy, and tonal luminosity.

The actual recording varies a trifle in degrees of excellence throughout the work. In the first two movements, particularly the first, the strings are pandered to, with the result that the reproduction of string tone here is as perfect as has yet been achieved on disks. There are several magical moments when a real (and I do not mean a relative) p or pp is obtained. In the second movement the wood winds star. I am very fond of wood wind reproduction with a dash of acid to it (as in the Hallé orchestra's records, for example), but the reproduction here, delicate as it is, raises a new standard for sweetness, cameo clarity,

and dainty grace. The string trills should be singled out for special praise. Has any such example of wizard-like trilling been caught on the disks before? With the third movement a different stage of amplification seems to be used and the string tone loses some of its bloom and ethereality. Yet here and in the storm the Boston orchestra's string tone makes that of the Vienna Philharmenia seems and advantage of the vienna Philharmenia seems and the vienna seems and monic seem wiry and edgey in comparison—at the expense, to be sure, of some of the Philharmonic's crispness. The rest of the work is up to the best modern standards, but those almost unbelievable p's and pp's of the beginning are never quite obtained again.

The work is quite complete and many repeats are observed. An odd thing about some of the breaks puzzles me: why does one side end with the last notes in a measure, without resolving on the first chord of the next, when on the following part the orchestra goes back several measures to make an effective beginning of the new side? Inconclusive side endings are often unavoidable, but not

A correspondent in the February issue of the magazine pointed out aptly that "in refinement of style and exquisiteness of effect what he [Koussevitzky] has to offer is the best that America can boast today," and went on to add, "Whether the discs could bring out all these ineffable delicacies of nuance and that aristocratic disdain of the show and the effetuoso for their own sake, is, however, a problem." On hearing this set of the "Pastoral" I am sure that "Jean-Louis" will find his doubt set at rest. The problem was no easy one but the Victor Company's engineers have arrived at a very successful solution. These records contain superb exemplification of interpretative sunniness and serenity, piquancy and tenderness. Now to have such efforts and virtues devoted to works of greater

Victor 6994 (D12, \$2.00) La Traviata—Preludes to Acts I and III, played by Arturo Toscanini and the New York

Philharmonic Symphony.

This is Toscanini's second electrical recording. The first dating from the earliest days of the new process-was the memorable Brunswick release of the scherzo and nocturne from Mendelssohn's Midsummer Night's Dream The Traviata preludes give less opportunity for the discernment of the conductor's musical greatness, but they are admirably adapted for demonstrating in the simplest form some of the powers of the Philharmonic-Symphony. The preludes are far from complex; the strings predominate; and Toscanini savors to the full the long easy melodiousness of this bland music. There is superb string tone here, yet what a difference in kind from that of the Boston Symphony in Beethoven's "Pastoral." Toscanini's playing is suave seductively contoured heady with the playing is suave, seductively contoured, heady with the warm languor of Italianate sensuousness. Koussevitzky's is of the spirit rather than the flesh, and of a grave gracious tenderness foreign to the Latin races.

The recording is excellent save for one or two dangerous moments when heavy chords in the lowers strings are reproduced with considerable difficulty, so great is the

resonance.

Victor 7021 (D12, \$2.00) Dukas: L'Apprenti Sorcier, played by Arturo Toscanini and the New York Philhar-

monic-Symphony.

My first fear that a two-part recording of The Sorcerer's Apprentice could not possibly be complete was quickly dispelled by the uncommon fleetness with which Toscanini takes this spirited music. I have not followed the work with a score, but if memory serves right it seems quite complete. The performance is dazzling—as one might logically expect. The recording is impeccable and the orchestra in fine fettle. Yet for all the electrifying snap of the playing and the blazing radiance of the instrumentation I cannot down an uneasy qualm that this is not so much an exposition of Dukas' scherzo as it is a gorgeous piece of orchestral performance. It is by no means virtuosity for virtuosity's sake, but it touches only the surface of the witty genial music. The drama is here, but a great deal of the humor seems to have evaporated. And despite the extreme clarity of the playing, the tempo Toscanini sets seems oppressively fast. There is very little opportunity for catching one's breath before the tale is concluded. Yet having relieved my mind of all this, I cannot but

Yet having relieved my mind of all this, I cannot but admire the merits of the work: its convenience as a single disk release, the scintillating glitter and polish of its performance, and its remarkable attractiveness for music appreciation work. I have no doubt but that it stands in a very fair way to repeat the sensational success of Stokowski's Blue Danube and Second Hungarian Rhapsody records.

However, until we have Toscanini in some Mozart or Haydn or Beethoven we shall not have the true measure of his stature

Victor 7018-9 (2 D12s, \$2.00 each) Rimsky-Korsakow: Overture—La Grande Paque Russe, Op. 36, played by Leopold Stokowski and the Philadelphia Symphony Or-

The Victor Company is really outdoing itself. Records from Toscanini, Koussevitzky, and Stokowski in a single month's release! It would not be preposterous to name this trio of conductors as the world's greatest; at any rate there is surely no other group of three that could be put ahead of them. Collectors of orchestral records may be embarrassed by a surfeit of good things this month, for the Stokowski work is one that has long been anticipated. I have a very pleasant memory of the old British Vocalion record of the Russian Easter Overture, first rate acoustical recording of a fine performance by Rhené-Batôn. But the electrical recording is demanded for a work of this character. Like Scheherazade and the Spanish Caprice it also demands much of the orchestra and conductor. We are very fortunate in having the Philadelphians and Stokowski as the performers. They do not disappoint. The performance is one of those in which every detail seems per-fectly placed. One has the impression that not a thing could be changed to advantage. Stokowski starts easily, but when he really lets himself out he carries his listeners with him. He has learned to conserve his great powers and in doing so he has learned to make them thrice effective. A magnificent recording on every point, and truly worthy one's respect, liking, and lively enthusiasm.

A quotation from Rimsky's absorbing autobiography anent

A quotation from Rimsky's absorbing autobiography anent this work may be of interest of those unfamiliar with the composition: "In order to appreciate my Overture it is necessary that the hearer should have attended Easter morning-service at least once, and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral

service. . . .

"In my Overture are combined reminiscences of the ancient prophecy and of the gospel narrative; also a general picture of the Easter service with its 'pagan merry-

"The rather lengthy slow introduction of the Overture on the theme of 'Let God Arise!' alternating with the ecclesiastical theme, 'An Angel Wailed,' appeared to me, in its beginning, as it were, to evoke the thought of the ancient Isaiah's prophecy concerning the resurrection of Chirst. The gloomy colors of the Andante lugubre seemed to depict the holy sepulchre that had shone with ineffable light a the moment of the resurrection in the transition of the Allegro of the Overture. The beginning of the Allegro, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Gree's orthodox church service on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dance-li've bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priests reading the glad tidings of the Evangel. The obikhod theme, 'Christ is risen,' which forms a sort of subsidiary part of the Overture, appeared amid the trumpet-blasts and the bell-tolling, constituting also a triumphant coda."

Columbia Masterworks Set 113 (3 D12s, Alb., \$4.50) Dukas: La Peri (five sides), and Faure: Pelleas et Melisande Suite—Sicilienne, (one side) played by Philippe Gaubert and the Paris Conservatory Orchestra.

Dukas' dance-poem of the Peri and Iskender lags somewhat behind his scherzo of the Sorcerer's Apprentice in popular favor, but it is not to be ranked much below the better known work in musical merit and attractiveness. It is quite different in texture and coloring. One might point out examples of what might be the influence of Debussy and Strauss, but the work has a peculiar quality that is inimitably Dukas' own. The spell of this music is not inconsiderable. Well played, it exerts on its hearers a strange and un-occidental witchery. It glows with strange lights that rise and pale again. It is ineffably poignant with the crying of many birds and the chilling mists of approaching night.

So perfectly has Dukas written that for once the story of the ballet and the music's own "story" are synonomous. That is, he has transmuted into music the very essence of the program. Iskender searches for the flower of immortality and finds it at last in the hand of a sleeping Periveclining on the steps that lead to the hall of Ormuzd at the end of the earth where sea and clouds are one. Iskender steals the flower, but when the Peri awakes and attempts to recover the precious lotus, he is torn between his thirst for immortality and his desire for her. "The Peri dances the dance of the Peris; always approaching him until her face touches his face; and at the end he gives back the flower without regret. Then the lotus is like unto snow and gold, as the summit of Elbourz at sunset. The form of the Peri seems to melt in the light coming from the calva and soon nothing more is to be seen than a hand raising the flower of flame, which fades into the realm above. Iskender sees her disappear. Knowing from this that his end draws near, he feels the darkness encompassing him."

Contrary to one's expectations, Gaubert loses the unique and unanalyzable effect of the work. In his hands its spell is powerless, and it is merely rather pretty music. His tempos, often on the slow side, are here unmercifully dragged, and the exciting dance of the Peri with its superb climax falls quite flat. A real pity, for Gaubert is capable of much better work,—indeed his previous releases have almost invariably been excellent indeed. He is more successful with the gentle little Sicilienne from Fauré's Pelléas et Mélisande music. A dainty little musical sketch with something of the ethereal classical purity of Erik Satie's Gymnopédies.

If the conductor and interpretation are disappointing, the orchestra and the recording director cover themselves with doubled glory. In some ways this is one of the most remarkable pieces of recording I have ever heard. The string tremolos, for instance, were never better repoduced on the phonograph, I am sure. Mechanically this set is, of course, infinitely superior to the early electrical set conducted by Coppola for the French H. M. V. (four parts). Coppola however, caught the full flavor of the work (as Monteux does in concert). Again the bewildered record-buyer has his "two choices." I strongly advise at least a hearing of the new set if only by virtue of its remarkable recording.

Columbia Masterworks Set III (4 D12s, Alb., \$6.00) Mozart: Concerto No. 17 in G. Op. 435, for piano and orchestra, played by Ernst Von Dohnanyi (conducting from the piano) and the Budapest Philharmonic Orchestra.

I always have a great deal of respect for any artist who chooses to be heard in a work of Mozart. The seeming simplicity of his music is a fatal trap for the unwary and the insincere. As someone said about his piano works. "They leave one so exposed!" Dohnanyi is a good musician, a composer, pianist, and conductor of genuine talents, talents that seldom approach genius, perhaps, but none the less admirable for that. Best of all, he is not a pianist who also conducts, or a conductor who also composes, but a full-fledged and competent artist in each capacity. This is the first of his records with the Budapest Philharmonic to be released in this country. Others have appeared from Columbia in England; undoubtedly the series will be continued.

Given a man like Dohnanyi, playing Mozart, one may justly expect an exceptional treat. I don't think that anyone will be disappointed, although the performance here is so

alert and zestful as to lose something of the gracious serenity of the slow movement. It is beautifully played, but one feels that Dohnanyi and his men are curbing their energies with considerable effort. But in the first movement and the gay rush of the finale the players' verve and gaiety are irresistible. The last is particularly fine: honestly joyous music-making, "dancing with the legs and arms." The recording is excellent, although a trifle on the hard side. Dohnanyi conducts in the old manner from the piano and quite competently.

So much pleasure is to be derived from this set that I long for the day that will see the release of a Mozart piano concerto played by Gieseking. My memories of his concert performance of the one in C, K. 467, incline me to believe that once it were recorded, the phonograph could rest on its laurels from that point. But meanwhile we can be grateful for Dohnanyi's set.

Columbia 67570-1-D (2 D12s, \$1.50 each) Wagner: Tannhauser—Overture, played by Artur Bodanzky and a Symphony Orchestra.

Since Victor boasts two electrical versions of the Tannhäuser Overture, those by Coates and Blech, I suppose Columbia felt it necessary to give its Mengelberg set a mate. The decision was a happy one, for I imagine that most record buyers will consider this the best all around choice of the many and various versions. The recording is easily better than in any of the previous Tannhäuser releases and the orchestra is apparently the large, mellow-toned organization heard under Bodanzky in his recent Meistersinger and Lohengrin preludes. is not quite up to the great Meistersinger work, however, for Bodanzky falls down rather surprisingly in the Hymn to Venus passages, whose quality of high chivalry he quite loses. And in the Venusberg passages I remain convinced that Coates is still unsurpassed. But in the pilgrim's hymn Bodanzky has the same mysterious serenity and breadth that was the high point of Mengelberg's reading, and the excellent recording and the golden-voiced orchestra give Bodanzky a big lead over both Mengelberg and his other rivals. A safe purchase-if any there remain who do not yet possess records of the Tannhäuser Overture!

Columbia 67574-D (D12, \$1.50) Wagner: Goetterdaemmerung—Siegfried's Journey to the Rhine, played by Bruno Walter and the Royal Philharmonic Orchestra.

This replaces Walter's acoustical version of the same piece. There is not much to be said about it, the playing and recording are fairly creditable, but Walter sets a very leisurely tempo; for me the performance is irksomely dragged and by no means impressive or stirring. Coates' memorable record of the Journey is yet even to be approached.

Columbia 67572-3-D (2 D12, \$1.50 each) Wagner: Parsifal—Prelude (three parts), and Parsifal—Transformation Scene (one part), played by Bruno Walter and the Royal Philharmonic Orchestra.

The Parsifal Prelude reveals Walter in a much more kindly light than the Rhine Journey or the Transformation Scene. And yet even in the prelude it is difficult to arouse any great warmth of admiration as the performance, competent as it is, seems strangely lacking in color and individuality. Has Dr. Muck's version spoiled us for all others? The playing and the recording are smoothly effective. The Transformation Scene is rather an odd choice for release as it is far inferior to the magnificent record by Dr. Muck in the Bayreuth Album.

Victor (International list) 9329 (D12, \$1.50) Auber: Masaniello—Overture, played by Dr. Leo Blech and the Berlin State Opera House Orchestra.

The Auber overtures are unfortunately neglected in these modern days. Many of them, like Masaniello are very much worth hearing again, especially when they are played with as much verve and jauntiness as Dr. Blech gets into his performance here. The work was a favorite one in the old Victor black label series in a one-side acoustical recording; it deserves the distinction of a complete, Red Seal issue. Blech's reading varies considerably from Bourdon's conception of the work, but it is equally effective. A good light overture, refreshingly unfamiliar, and given spirited recorded performance.

Columbia 50137-D, (D12, \$1.25) Cimarosa: II Matrimonio Segreto—Overture, played by Lorenzo Molajoli and La Scala Orchestra, Milan.

The American Columbia is seizing an apt opportunity in releasing selected records from the celebrated Fonotipia operatic series. Some of these have been commented on when they were received at the Studio in the original pressings; all possess the same merits of spirited alert performances and brilliant recording. All have the same stamp of authenticity; they are being played by men who have this music in their fingertips, and the performances give unmistakable evidence of that fact. Many of the overtures, like the one played here are not too often heard in American concert halls, and on such occasions as they are played, the performances are unconvincing at best. Molajoli has a different way with such works, and his performances invariably ring true from beginning to end. The snap and dash of this particular one are characteristic.

Columbia G-50138-D (D12, \$1.25) Rossini: La Gazza Ladra—Overture, played by Manfred Gurlitt and the Grand Symphony Orchestra.

This is a re-pressing from the Parlophone list—where the orchestra was designated as that of the Berlin State Opera House. In its own way it is no less effective than Molajoli's performance reviewed above. The recording is effective and the performance brilliant yet never too extreme

Victor (International list) 9382 (D12, \$1.50) Rossini: La Gazza Ladra—Overture, played by Federico del Cupolo and a Symphony Orchestra.

Del Cupolo's debut disk is one of the most sensational pieces of recording of the year, a remarkable impressive achievement even in these days of recording prodigies. No details are given on the orchestra, but as the record was made in Camden, I presume that it is the Victor Symphony—in full force if one's ears can be trusted. Gurlitt's performance of this same overture is a competent piece of work, but it can hardly bear comparison with this truly masterly version. It is worth everybody's hearing, both for the direct vigor of the performance and the vividness of the recording.

Odeon 5164 (D12, \$1.50) Rossini: The Barber of Seville— Overture, played by Dr. Weissmann and the Grand Symphony Orchestra of Berlin.

Dr. Weissmann does well with Rossini's bright music, but we expect as much from him. The performance and recording are thoroughly capable throughout. A good disk of unsensational merit.

Odeon 5166 (D12, \$1.50) La Gioconda—Dance of the Hours, played by Dr. Weissmann and the Grand Symphony Orchestra of Berlin.

Weissmann is no less at home here and this disk is of equal merit in every respect. Unfortunately, however, it has to bear the cruel test of comparison with Bourdon's superb recorded perfomance, which in spite of all Weissmann talents is still unsupassed on even equalled.

Imported

Polydor 6602-8 (7 D12s) Bruckner: Symphony No. 7 in E, played by Jascha Horenstein and the Berlin Philharmonic Orchestra. (Imported through the H. Royer Smith, Company, Philadelphia.)

Anton Bruckner has a peculiar hold upon the affections of his native Austria, a hold which seems somewhat strange to us in this country where the various attempts to popularize his works have seldom met with much encouragement. And yet it is impossible to hear them without respect—perhaps our American equivalent for the literal reverence with which Austrian audiences hear the ritualistic performances of these works. A strange figure in the world of music, an awkward rustic with a great gift of song and a besetting ambition to follow in the footsteps of Beethoven and Wagner. His ambitions frequently led him beyond himself; for his best model should have been Schubert. It is his native gift of melody rather than his gigantic architectural structures or Wagnerian orchestration that gives his works their moving power.

The Sevnth Symphony was the first to establish his fame and has consistently been his most popular major work. The broad elegaic Adagio, one of Bruckner's finest creations, was a tribute to his idol, Wagner, then recently dead. There was an acoustical recording of the work in the old Polydor catalogue, conducted by Fried. The new version is in essence much the same performance; apparently both Horenstein and Fried are stepped in an accepted Bruckner tradition. The new recording of course gives the work infinitely greater effectiveness. Both performances and recording are splendid achivements, worthy examples of Polydor's best modern talents. The first clarinet, in partucular, covers itself with glory, nor is the horn choir—to which Bruckner seems powerfully addicted—far behind. Horenstein evidently knows and loves the work well. He captures its long slow swing as I imagine many conductons would be incapable of doing. And yet despite his best efforts the work loses its momentum more than once. Bruckner loses the thread of his discourse, fumbles vaguely a moment, and finally strikes out in a new direction. In its contemplative moments, as in the magnificent Adagio, or in expansive moments as at the very opening (with its echoes of Lohengrin and Richard Strauss) the symphony reaches its highest levels. And yet the scherzo has an exuberant bounding rhythmical life.

No better recorded version of the work could be asked for. This one should do much to make Bruckner better known in this country.

(There is a curious misprint on the labels that describes the last movement as a trio. The third movement is a scherzo and trio—parts 10 and 11; and the fourth a finale parts 12, 13, and 14.)

French Columbia D-15071-3 (3 D12s, Alb.) Charpentier: Impressions d'Italie, played by the Composer and a Symphony Orchestra. (Imported through The Gramophone Shop, New York City. G. S. Album Series 94.)

The Impressions of Italy is Charpentier's only well-known work for orchestra alone. Up until the release of this set the best recorded version was that of Cloez for French Odeon (four movements only). Here, the fifth movement, Napoli, is played; the composer is conducting; and performance and recording are of such excellence as to make this indisputably a definitive version. Musically considered the work is hardly a great one, but it has many pleasing and effective movements. Until one has heard this performance one can hardly gauge the work's full possibilities. These records can be unreservedly recommended.

Fonotipia M-6049-51 (3 D10s) Respighi: Pini di Roma, played by E. Panizza and La Scala Orchestra. (Imported through The Gramophone Shop, New York City; G. S. Album Set 105.)

Respighi's cycle of Roman impressions includes three symphonic poems. In the first (Fontane di Roma, 1917) he explains that he sought to reproduce, by means of tone, impressions of certain natural aspects of the "Eternal City"; in the second (Pini di Roma, 1924) he "resorted to Nature as a point of departure in order to recall memories and visions"; and in the third (Feste Romane, 1928) he gives "visions and evocations of Roman fetes." The Fountains of Rome has been a favorite in the concert hall since its introduction; there already is one recording available in this country (conducted by Coates for Victor) and another is announced from the Italian Columbia Company with Molajoli as conductor. The Roman Festivals is still in MS and was performed for the first time by Toscanini with the New York Philharmonic-Symphony last season. The Pines of Rome, standing midway between the others, is the work by which Respighi is now most widely—if not most favorably—known. From its first performance in this country by Toscanini and the New York Philharmonic in 1926 the work has been played repeatedly by all the leading symphony orchestras, always with tumultuous suc-As a concert battle-horse it seems to have established itself firmly in the symphonic repertory. A recording has been called for without success until within the last few months, when two versions have appeared almost simultaneously; the Fonotipia set considered here, and an Italian Columbia set played by Molajoli and the Milan Symphony.

The Pines of Rome, like the other poems in the cycle,

falls into four connected sections, with the following programmatic basis (printed in the score):

- I. The Pines of the Villa Borghese. Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring Around A-Rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—
- II. The Pines Near a Catacomb. We see the shadows of the pines that overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously ilenced.
- III. The Pine of the Janiculum. There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.
- IV. The Pines of the Appian Way. Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

The feature of the work and a significant factor in its success is the use of phonograph record of a nightingale's song in the third section (just before the beginning of the march, about one-third in from the beginning of the fifth record side in this version). I wonder if the disk Respighi called for in his score (R. 6105 of the Italian Gramophone Company) is used to this version. It is very clearly reproduced at any rate, although the bird's spasmodic peepings and twitterings are no more impressive than they are in concert. However, the novelty of the trick carries it off.

This recording is a powerfully brilliant one. One could hardly expect more of the phonograph at this stage of recording progress, but vivid and forceful as it is the phonograph necessarily loses something of that peculiar fascination the work possesses in concert by virtue of its sheer tonal volume. Panizza does well with the work, remarkably well when one remembers that he had to exercise (are not to strain the recording apparatus too heavily. The orchestra is obviously of the augmented size called for in the score and it plays with abundant energy and intensity. There is a certain hardness to the performance characteristic of Italian orchestras, but it is by no means unpleasant in this type of music.

Until Molajoli's version is heard it is impossible to make any definite finding on the set's merits, but even Molajoli will have to exert himself to equal or surpass Panizza. Whatever the relative standing of the two sets will be. I doubt if this one will disappoint any of the many admirers of the work who add it to their record libraries. The fact that it reveals more clearly than ever the essential emptiness of Respighi's music—an imposing shell of sonority and fury that contains precious little kernel of genuine feeling—is no fault of the recording itself. The phonograph has a way of applying the acid test to works whose immence concert glamor protects them in concert performance.

Parlophone E10797 (D12) Boieldieu: Caliph of Bagdad—Overture, played by Manfred Gurlitt and the Grand Symphony Orchestra. (Imported through the New York Band Instrument Company.)

A disk of very moderate merits. The music has faded, but it is still genial and pleasing. The performance is only mildly good and the recording considerable below Parlophone's best.

British Columbia 9625-7 (3 D12s Witkowski: Mon Lac, played by Robert Casadesus (piano) and the Paris Symphony Orchestra under the direction of the Composer. (Imported through the H. Royer Smith Company of Philadelphia.)

This work-half piano concerto and half symphonic

poem—has caused considerable commotion in British gramophonic circles. The May issue of "The Gramophone" contains a plaint by a British dealer that "to offer Poulenc and Witkowski to a public unable or unwilling to assimilate in respectable quantities the simple melodies of Haydn and Mozart is just about on a par with including in a matriculation curiculum the novels of James Joyce, Dorothy Richardson, and Marcel Proust, and the poems of Ezra Pound, T. S. Eliot, and D. H. Lawrence in preference to the novels of Dickens, Thackeray Scott and the poems of Milton, Keats and Shelley." To rank Poulenc—a clever and talented youngster with a genuine talent for amusing salon music-with Joyce and Eliot and Proust, even by inference, is preposterous, but the mention of Witkowski's name, an unfamiliar one in this country, led me to hope that perhaps the comparison might be more conceivable in his case. A single hearing of his Lake more than sufficed to demonstrate that it was not.

Witkowski, né Martin, was a cavalry officer. I learn, taking to composition rather late and studying with d'Indy. He was born in 1867. Mon Lac was written in 1921 and falls into three sections: Prelude (one part), Theme and Variations (three parts), and Finale (two parts). The work is a grievous disappointment if one has expected something new and significant. To rank it as modernistic is sheer ridiculousness. Witkowski's idiom smacks a bit of early French impressionism, but muddled with a super-Straussian turgidity. A few tricks of the modernists are employed, but the music is so completely lacking in point and distinction, and the composer is so at sea in what he is doing, that the net effect is that of tremendous wallowing in blurred sonorities. There are ideas and good ones occasionally, but they are allowed to speak for themselves but a brief second before they are swallowed by the roiled waters of Witkowski's muddy instrumentation. Long before the end one longs for the blessed relief of one cleancut, decisive, individual phrase.

The soloist, Robert Casadesus of the noted French family, does his best with the performance, but the composer gives him poor support. It is impossible to judge the recording, per se, on account of the blurred character of the work, but it does not seem particularly effective. The piano tone is jangly at times, but at others reasonably good.

I have devoted more space to Witkowski and his Lake than their significance justifies, but I feel that it is important to dispell the idea that this is a notable addition to the growing lists of recorded modern music of worth. France has given us a number of fine things in the way of phonographic examples of contemporary music and it is a pity that time and money should be wasted on a nonentity like this when Strawinski's Sacre, Bartok's Dance Suite and Piano Concerto, Sibelius' Symphonies, Prokofieff's Scythian Suite, Roussel's Symphony and a host of other important modern works remain unrecorded.

British Brunswick 30131-2 (2 D12s) Respighi: Trittico Botticelliano, played by A. Bernard and the London Chamber Orchestra. (Imported through The Gramophone Shop, New York City.)

- I. Spring (part 1).
- II. The Adoration of the Magi (parts 2 and 3).
- III. The Birth of Venus (part 4).

This Tripytych for chamber orchestra was written in 1927 and performed for the first time at Vienna in September of that year at a concert organized by Mrs. Elizabeth S. Coolidge. The composer conducted it at concerts of the Cleveland Symphony and other American orchestras during the past season.

A. Bernard and the London Chamber Orchestra make the most that would seem possible with this work. The gay rhythms of Spring are pleasing, but the moods of the other two "pictures" are prolonged a trifle too thoroughly. The recording is good.

A British colleague has hit off Respighi so neatly in a review of this particular work that I cannot forbear quoting him: "I feel more than ever convinced that Respighi could write as well as any man alive for the better sort of

cinema film whose flamboyance and generosity of scale he could so well match. His intellectual calibre is sometimes above that of all but the best films; most often it is about that of the showy, second-rate ones. It is idle for anyone to pretend that he is in any sense a great composer. His fluency and sense of mass and colour never fail him, and at times he hits off a simple idea with charming taste; but nine-tenths of the time his ideas are trivial, and he has no real power of developing them." (K. K. in "The Gramophone.")

Parlophone E-10799-80 (2 D12s) Liszt: Mephisto Waltz (Second Episode from Lenau's "Faust"—The Dance in the Village Tavern), played by Josef Pembur. (Imported through the New York Band Instrument Company.)

I am not sure whether this is the piano transcription by Busoni of the orchestral work, The Dance in the Village Tavern-Mephisto Waltz, or one of the Mephisto Waltzes written directly for piano. The orchestral version of the former is occasionally played. It pictures a marriage feast where Mephistopheles goads on the festivities and tempts Faust with a black-eyed peasant girl. Faust and the girl "dance through the open door, thrugh garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness." When the work was first played in Boston, by Theodore Thomas in 1870, John S. Dwight, a leading critic of the time, found it "positively devilish. . . . Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprng." Yet its performance has not yet been prohibited by the censor; Koussevitzky played it a year or two ago and with considerable success.

Professor Pembaur plays it here with admirable force and effectiveness. The recording is excellent. Yet it requires patience to hear it to the end. The record sides are not nearly filled; surely two ten-inch disks could have contained it all, or a few cuts might have been made.

British Columbia 9589-90 (2 D12s) Moussorgsky: Boris Godounow-Prologue (three parts) sung by A. Cambon and H. Dallerand, accompanied by the Chorus and Orchestra of the Theatre National de l'Opera—Paris; and Polonaise (one part) sung by Mme. J. Ferrer, accompanied by the Orchestra of the Paris Opera. (Imported through the H. Royer Smith Company, Philadelphia.)

Sung in French and recorded in the Paris Opera House. A magnificent example of modern realism in recording. The orchestra is fairly good, but the soloists and chorus are superb. The tonal splendors of the Coronation Scene (parts 3 of the Prologue) are caught no less effectively than the vivacity of the Polonaise. Great music, broadly performed, and recorded in its full spaciousness and grandeur. These disks will be welcome for American release.

A large number of Polydor records imported through the H. Royer Smith Company of Philadelphia have been awaiting review for several months. The list is topped by three string quartets played by the Buxbaum Quartet (Eyle, Starkmann, Moravec, nd Buxbaum): Brahms' in A minor, Op. 51, No. 2; Mozart's in D, K. 575; and Haydn's in G minor. Op. 74, No. 3 ("Horseman"). The Buxbaum four is hardly to be ranked among the first rate string quartets, but it gives sound, well reasoned, and capably executed performances The Brahms work is the one available acoustically from the Leners in the American Columbia. A rerecording is welcome even, although the reading does not equal that of the Vienna organization. I do not believe that the Mozart and Haydn works have been recorded completely before. Both, but particularly the Mozart, are worth every music lover's attention.

First among the piano disks is a three-part recording of Mozart's Fantasia in C minor (from the Fantasia and Sonata), with the same composer's D minor Fantasia on the odd side (Polydor 95131-2). Franz Josef Hirt is the pianist and his performances are in the romantic Teutonic vein, not at all the crystalline Mozart playing we hear most often in this country, but indubitably effective in its own way. Hirt also plays a three part version of Liszt's

Funerailles (No. 7 of the "Harmonies poetiques et religieuses"), a lengthy and not too striking work, with Debussy's well-liked Cathédrale engloutie on the odd side (Polydor 95133-4). The translation of the last title as "Forlorn Cathedral" is far-fetched, to say the least. The other two piano disks (95108-9) are by Edward Erdmann and contain a lively fox trot of his own and an excerpt from Krenek's pleasant Kleine Suite, Op. 13a, and Tiessen's Blackbird and Ein Sperling in die Hand des Eduard Erdmann, fascinating virtuoso pieces by a German composer little known in this country. Erdmann's playing is bold and assured. The recording here, as in the Hirt, disks is of the very first water.

Finally there are three French Columbia records, also from H. Royer Smith Company. On D-11015 M. H. Perier of the National Conservatory plays Rabaud's Solo de Concours du Conservatoire pour Clarinette (1901) with piano accompaniment. As might be inferred the piece shows off the clarinet's various capabilities well. The Trio Trillat play an excerpt from a Schumann Trio on D-11017; the work is labelled as Trio No. 11, which is slightly inconsistent with the fact that Schumann wrote only three! I have not had an opportunity for identifying it, but it is characteristic Schumann and it is played in warm romantic fashion. The recording is good in both these disks, but less effective in D-11018 where the Trio Trillat does only mildly well with arrangements of Rameau's charming La Timide and Tambourin.

R. D. D.

Dvorak's "London" Symphony

(English Brunswick records 30125-30128)

HE name "London Symphony" for Dvorak's Fourth Symphony in G major op. 88 is justified only by the the fact that its score is the only one published in London by the firm of Novello, Ewer and Co. (all other symphonies were published by Simrock in Berlin). The same title could be perhaps used for the Symphony in D minor, op. 70, because in this case the impulse came directly from London. In June 1884 the Philharmonic Society in London bestowed the honorary membership upon Dvorak and at the same time asked him to write a new symphony for the Society. On the till symphony for the Society. On the title page of the manuscript of the Symphony in D minor written from December 1884 to March 17, 1885 is Dvorak's note: "Composed for the Philharmonic Symphony in London.'

The Symphony in G major was composed to the end of summer and in the beginning of fall 1889, shortly after his String Quartet in E flat major. Dvorak was very scrupulous in dating all his sketches and works. So we know that the first definite sketch was put down on September 6, the sketch of the first movement was finished on September 13, of the second on the 16th, of the third on the 17th and of the fourth on the 23rd of September at Dvorak's summer resort at Vysoka, near Pribram. In 1873 Count Vaclav Kounic, a democratic nobleman, bought the Vysoka estate. His wife, born Josephine Cermak, a famous dramatic actress, and Mrs. Dvorak were sisters. Dvorak brought a piece of land at Vysoka from his brother-in-law after his return from England in 1884, and this summer resort became then the birthplace of many great works. Dvorak felt happy at Vysoka, because he could indulge there his hobby -raising of pigeons.

The fourth Symphony is a placid work. The contact with Nature banished all clouds, a sound, proud virility reveals itself here, and in no other symphony Dvorak's racial basis without which he could have not written his "Slavonic Dances", his "Legends", "Slavonic Rhapsodies" or "Water-Sprite" is so conspicuous as here.

The première of the Fourth Symphony was at the XIII. Popular Concert of the Art Society (Umelecka Beseda) in Prague on February 2, 1890, Dvorak himself was the conductor. In April the composer went to London and conducted his work on April 24 with the Philharmonic Society and again on June 15, 1891, at the eve of the promotion to the Doctor of Music by the University of Cam-

bridge (at this concert "Stabat Mater" was performed together with the Fourth Symphony). By the way, about this ceremony at the University of Cambridge, Dvorak used to say to his pupils at the Prague Conservatory of Music: "I don't like such festivities. That day in England! Everywhere doctors and doctors! All faces so serious and everybody talked Latin! When I found that they addressed me, I was ashamed that I could not talk Latin. But finally,—I must laugh,—I think that it is better to compose the "Stabat Mater" than to know the Latin language." bridge (at this concert "Stabat Mater" was performed to-

Other early performances were: July 1890, London, Hans Richter from Vienna, conductor; November 7, Museum Concert, Frankfort a/M.; January 4, 1891, Philharmonic Concert, Frankfort a/M.; Philharmonic Conc cert, Richter conductor. Richter wrote to Dvorak to Prague after this concert that the Symphony had a heartfelt success and that everybody felt that it was a splendid work. The score published by Novello has the following dedication: "For the admission to membership by the Bohemian Academy of Sciences, Literature and Arts."

The Fourth Symphony is correctly the seventh of Dvorak's symphonies. But the first three works (B flat major, op. 4, 1865, E flat major op. 10, 1872, and D minor, op. 13, 1874) belong to the posthumous works they were not published during the lifetime of the composer. The Symphony F during the lifetime of the composer. The Symphony F major, op. 24, 1875, was published by Simrock as opus 76 major, op. 24, 1875, was published by Simrock as obus 70 (against will of the composer), the Symphony D major, op. 58, 1880, was published by Simrock as op. 60, and the Symphony D minor, op. 70, 1884-1885, was mentioned above. The last Symphony in E minor, op. 95 usually known as the Fifth Symphony "From the New World", was written in New York from January to May, 1893.

Dr. Jar. E. S. Vojan

Instrumental

PIANO

Columbia Masterworks Set 112 (7 D12s, Alb., \$10.50) Chopin: Nocturnes, played by Leopold Godowsky.

No. 67563-D B flat minor, Op. 9, No. 1; E flat, Op. 9, No. 2. 67564-D F, Op 15, No. 1; F sharp, Op. 15, No. 2. 67565-D C sharp minor, Op. 27, No. 1; B, Op. 32, No. 1. 67566-D D flat, Op. 27, No 2 (two parts) 67567-D G, Op. 37, No. 2 (two parts). 67568-D G minor, Op. 37, No. 1; F sharp minor, Op. 48, No. 2.

67569-D F minor, Op. 55, No. 1; E minor, Op. 72, No. 1 (Posthumous)

The cry for a major release from Godowsky has at last been answered, and in handsome fashion. This group of Nocturnes came out in two albums in England recently. Now the American Columbia promptly issues them here in the more convenient form of all twelve in one album. There were, however, two lecture records (or rather, record sides) by Ernest Newman that accompanied the British sets. Evidently these are not to be made available here.

Chopin wrote nineteen nocturnes. Godowsky's twelve are Nos. 1, 2, 4, 5, 7, 8, 9, 11, 12, 14, 15, and 19. Of the missing pieces, Nos, 13 (C minor, Op. 48, No. 1) is perhaps the biggest in conception of all the entire set. Surely a succeeding album from Godowsky will make his good work

Godowsky believes with Hune'ser that "more vigor, a quickening of the time-pulse, and a less languishing touch will rescue the Nocturnes from lush sentimentality." His performances are characterized most strongly by their refreshing sanity. Their lucidity is a revelation in the way of musical piano playing. Every pianist and incipient pianist should give them devoted study. There is much to be learned from these records as well as much to be enjoyed. In several instances the performances might have been more subtle, more profound, but there will always be individual recordings that will have these qualities. For an album of the Nocturnes no finer type of reading could be desired than that of Godowsky's.

If I were to choose a single record above the others,

it would be the third one containing the great C sharp minor Nocturne (of which Finck said not unjustly that it "embodies a greater variety of emotion and more genuine dramatic spirit on four pages than many operas on four hundred"), and the tender little one in B with its surprising coda "like the drumbeat of tragedy."

The first Nocturne is unfortunately neglected, yet as Huneker says, "it is at once sensuous and dramatic, melancholy and lovely. . . emphatically a gray mood." The everpopular one in E flat is rescued by Godowsky from the dreadful mire of banal sentimentality into which it has fallen. It may be shallow, but it not nearly as over-ripe as it is so often made to seem. Godowsky does the one in F exceedingly well, and its elegant companion in F sharp no less so. This is another that is tortured so often by unmusical pianists; it is vastly refreshing heard in Godowsky's gracefully romantic reading. I miss the piece in G minor, the third of the Op. 15 group. Chopin said of it, "After Hamlet," and then, "But let them guess for themselves."

The Nocturne in D flat is often played in concert, usually for the sole purpose of showing off the pianist's skill with double thirds and sixths. Godowsky makes the most that can be made of it, which is not much, for at best it says only that which was said much better in the Barcarolle. The one in G, however, is deservedly admired. As Huneker says, "Painted with the most ethereal brush, without the cloying splendors of the D flat Nocturne, the double-thirds, fourths and sixths are magically euphonious. The second subject is one of the most beautiful penned by Chopin. It has the true barcarolle atmosphere, and subtle are the shifting harmonic hues. Pianists usually take the first part too fast, the second too slow, transposing the poetic composition into an agile étude." Needless to add, this cannot be said of Godowsky whose performance evokes the authentic atmosphere of this masterpiece in miniature.

The Nocturnes in G minor and F sharp minor are both cut a bit, both before the appearance of the second subject. The excision is very much to the advantage of the repetitious G minor piece, but less happy in the other where it elides the real climax of the first section.

The recording is excellent throughout, a virtue which may be attributed to Godowsky in no small measure for his playing is beautifully restrained, free from the sudden (and often meaningless) shocks and thumps that turn recording directors' hair prematurely gray and set the teeth of sensitive listeners badly on edge.

A release that should receive generous support.

Brunswick 50131 (D12, \$1.00) Verdi-Liszt: Rigoletto Paraphrase, and Mendelssohn: Rondo Capriccioso, played by Leopold Godowsky.

Brunswick have always recorded Godowsky so felicitously that it is a pity in a way that they allowed another company to slip in ahead of them to win honors with his first major work. But even if he is still playing the "old timers" for them, he is doing it as well as ever. If you want the Rigoletto Paraphrase and the Rondo Capriccioso (and I am sure that many will), I doubt if one will ever find them better played and recorded than here. A very fine piano record.

Brunswick (Spanish list) 40520 (D10, 75c) Mendelssohn: Prelude, Op. 104 No. 1; Chopin: Prelude, Op. 26, No. 7; Chopin: Nocturne, Op. 15, No. 2, played by Rosita Renard.

I wish I could repeat the same praise for Miss Renard's current release. She is reputed a pianist of considerable renown in South America. It would be kindest to believe that her disks do not do her justice, but this is difficult, as the recording is reasonably good. The dainty mazurkaprelude of Chopin and his romantic F sharp nocturne are played in the most prosaic fashion imaginable. The little Mendelssohn prelude, matter-of-fact in itself, is better adapted for Miss Renard's matter-of-fact performance.

Brunswick 4306 (D10, 75c) Chasins: Prelude in D and Rush Hour in Hongkong, and Scriabin: Etude, Op. 2, played by Ignace Hilsberg.

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Brunswick. Hilsberg's first release was good, but this is even more delectable. The choice of selections is both original and happy. Of the two Chasins pieces, the prelude—in chipper Graingerish style—is pleasant but hardly important, but the gay scherzo, Rush Hour in Hongkong—a deserved favorite in the concert hall, is welcome on records. Hilsberg plays it with great snap and gusto. The early Scriabin étude on the other side is a sweetly nostalgic lyric that once heard haunts one's mind for weeks. Hilsberg catches exactly its songful sadness and never allows it to slip into the commonplace or into sentimentality. It is a pleasure to commend a little record of large merit like this one. May we have more like it from Hilsberg!

Columbia 1810-D (D10, 75c) Glazounow: Polka, Op. 42, and Schubert-Pouishnoff: Rosamunde Ballet Music, played by Leff Pouishnoff.

Another little disk of many admirable merits. Pouishnoff reveals himself as possessing an authentic talent for piquancy and humor in Glazounow's dainty little polka. There are quaint music box effects, sparkling color, and infectious vivacity to the piece as played here. His own arrangement of the Rosamunde Ballet Music is neatly made and even more neatly played. Records like this and that of Hilsberg are a revelation in the way in which comparatively slight pieces may be played and recorded both effectively and artistically.

Victor 1387 (D10, \$1.50) Chopin: Etude in C minor, Op. 10, No. 12 ("Revolutionary"), and Etude in G flat, Op. 10, No. 5 ("Black Keys"), played by Ignace Jan Paderewski.

A celebrity and a celebrity price rate do not always ensure a record's excellence. Paderewski was surely in a very uninspired moment when he recorded these études. Victor has already given us superior versions by Bachaus.

VIOLIN

Victor 1386 (D10, \$1.50) Kreisler: Rondino (On a theme of Beethoven) and Schoen Rosmarin, played by Fritz Kreisler, with piano accompaniments by Carl Lamson.

The acoustic version of the Rondino was on Victor 715 (with string quartet accompaniment). The acoustic version of Schön Rosmarin was on 721. The re-recorded versions are welcome, especially as they are done in Kreisler's very best vein. What more need be said, except that the recording and accompaniments are excellent?

Columbia 1795-D (D10, 75c) Ponce: Estrellita, and Serradell: La Golondrina, played by George Lipschultz, with piano accompaniments.

George Lipschultz is described as a "Popular San Francisco broadcasting violinist," but unlike many "broadcasting violinists" he boasts a pleasing if exceedingly sensuous tone. His versions of these familiar Mexican airs are blandly sentimental, but not to excess.

Columbia 50144-D (D12, \$1.25) Kreisler: Liebesleid, and Dvorak-Kreisler: Slavonic Dance in E minor, played by Joseph Szigeti, with piano accompaniments.

The Slavonic Dance is No. 2 in the set Kreisler arranged. This has been out in England for over two years, but it is quite worthy of issue here even at this date. Both the dance and the Liebesleid are done in the sensitive, firmly capable way that can always be expected of Szigeti.

Brunswick 4318 (D10, 75c) Herbert: A Kiss in the Dark, and Arndt-Fradkin: Nola, played by Frederic Fradkin, with orchestral accompaniment in the former piece and piano accompaniment by Dan Lieberfeld in the latter.

Fradkin does both pieces with his customary suave neatness and despatch. His arrangement of Nola is fairly effective, although the cadenza tends to make it unduly pretentious.

GUITAR

Columbia 1808-D (D10, 75c) Taraffo: Sonatina in A, and Prospero-Tango, played by Pasquale Taraffo.

The Columbia advance list speaks of Taraffo as a "well-known Italian guitarist who made a success in his New York appearance last winter," and adds that he uses a

special instrument with eight extra strings. His instrument apparently has a lower range than most guitars. At any rate, its rich full low notes are the feature of this record. In other respects it is unexceptional. Taraffo is no Segovia; he plays competently enough, but the pieces are not distinguished in either composition or performance. The recording is very good.

ENSEMBLES

Brunswick 4229 (D10, 75c) Debussy: Arabesques in E and G, played by the Heermann Trio.

The familiar two Arabesques of Debussy prove surprisingly effective for trio, but the lion's share of the credit goes to the excellence of the Heermann Trio's performance. This admirable organization—the finest in its class—is a revelation of what light concert music for trio may be when artistically played. (I discover that its name is correctly Heermann and not "Hermann" as it has been given here previously.)

Columbia 1794-D (D10, 75c) MacDowell: To a Wild Rose, and Nevin: Mighty Lak' a Rose, played by the Musical Art Quartet.

It is unfortunate that the arranger of these pieces is not named. He has done his work simply and well. The performance matches these virtues. It is free from affection and sentimentality. A very pleasing record of its kind.

Columbia 50145-D (D12, \$1.25) Bach-Gounod: Ave Maria, (arr. Sear), and Thomas: Mignon—Polonaise, played by the J. H. Squire Celeste Octet.

The Mignon Polonaise is too strongly on the shrill side to give great pleasure, although the performance is lively enough. Ave Maria fares better; the performance is smooth and rather effective.

R. O. B.

Vocal

Brunswick 15137 (D10, 75c) Swedish Lullaby—Vaggvisa (arr. Rausheisen), and Berg: Herdman's Song (Herdegoosen), sung by Sigrid Onegin, with piano accompaniment by Franz Dorfmueller and violin obbligato by Frederic Fradkin in the Lullaby, and orchestral accompaniment in the Herdman's Song.

Both songs are sung in Swedish. The Lullaby is a pleasant little piece, but the arrangement is inept; Onegin's voice gives it its real distinction. The Herdman's Song, however, is splendid, a quiet mood picture that is very moving. Onegin is in superb voice and the orchestral accompaniment gives her discreet support. A record that is worth everyone's attention.

Brunswick 15140 (D10, 75c) Leoncavallo: Serenade Napolitaine, and Panizza: Serenata, sung by Giuseppe Danise, with orchestral accompaniment in the former and piano accompaniment in the latter song.

Both songs are sung in French. Danise's records are usually very admirable, but here his voice and style of singing seem decidedly too heavy for the songs chosen. The Leoncavalo serenade fares the better of the two although the Serenata is the more interesting music. Is the composer the Panizza who conducts for Fonotipia,—the Pines of Rome, etc.

Brunswick 50157 (D12, \$1.00) Faust—Duet from the Garden Scene (Laisse-Moi), and La Traviata—Parigi, O Cara, sung by Florence Easton and Mario Chamlee, with orchestral accompaniments.

Miss Easton has been somewhat neglected by the phonograph lately. It is a real pleasure to hear her again in music worthy of her talents. She excells here, although Chamlee is in fine form, and the recording and accompaniments are good. The serene performance of the Faust duet is particularly felicitous. A good record. May we have more of them by Miss Easton.

Brunswick 50158 (D12, \$1.00) Samson et Delila— Printemps qui commence, and La Favorita—O Mio Fernando, sung by Karin Branzell, with orchestral accompaniments

Two competent examples of Miss Branzell's singing. In its lower register her voice is strangely fascinating. The recording is good.

Columbia 50146-D (D12, \$1.25) Delibes: Le Roi d'Ys—Aubade, and Bizet: Les Pecheurs de Perles—Je crois entendre encore, sung by Joseph Rogatchewsky, with orchestral accompaniments.

Rogatchewsky is a new recording tenor, at least to this country. The record comes via the French Columbia Company and I presume that he is a member of the Paris Opéra-Comique. His voice is pleasing rather than great; his performances are reserved and engaging. There is something of the frank open quality of the early Mc-Cormack here. The two airs are somewhat similar in mood, reflective and serene, but rising to moments of intensity. The music is simple but moving, and Rogatchewsky's sincerity and feeling make the most of it, A refreshing record and a delightful one, with additional merits of discreet, well-balanced accompaniments.

Columbia 1793-D (D10, 75c) Tosca—E lucevan le stelle, and Rigoletto—La donna e mobile, sung by Louis Graveure, with orchestral accompaniments.

The best of Graveure's tenor records so far, but there is room for much further improvement. The Rigoletto aria is very harsh. E lucevan le stelle is much more effective, aided by exceedingly clear recording, but the performance is uncomfortably intense.

Columbia (German list) 55157-F (D12, \$1.25) Handel: Recit. and Aria (Largo), and Bach-Gounod: Ave Maria, sung by Marion Szekely, with accompaniments by Steve Kautz' Salon Orchestra.

Miss Szekely, a contralto of the Berliner Hoffoper, deserves a better accompanying orchestra than that of the estimable Steve Kautz, whoever he may be. She possesses a voice not unworthy the designation of lovely, and her performances of even these all-too-familiar airs are reserved and effective. The recording is not very good. I hope to hear her again and given better support.

Odeon (German list) 15137 (D12, \$1.25) Erwin: Ich kuesse ihre Hand Madam and Die schoenste Augen hat meine Frau, sung by Richard Tauber, with orchestral accompaniments.

This is Tauber's second record of the great European hit, which has now been taken up enthusiastically by American dance orchestras. On the other side he sings another song by the same composer, Ralph Erwin; a quietly sentimental ditty that is not particularly interesting. Tauber sings this version of Ich küsse ihre Hand with more care and "concert manner" than the previous one (Odeon 10518), but I find it much less engaging and effective. The tempo drags a bit, the accompaniment is more unctuous, there are moments of strong nasalness in Tauber's singing. In the previous recording he was at greater ease and gave the song its exact meed of lightness and piquancy. The release of the second version is most happy in that it offers a repeated opportunity to recommend its predecessor!

Victor 1372 (D10, \$1.50) Schipa: El Gaucho—Tango, and Schipa-Rose-Longas: Luna Castillana, sung by Tito Schipa, with orchestral accompaniments.

Schipa does this kind of thing extremely well, and this is an excellent example of his way with it. The Gaucho tango was written for Douglas Fairbanks and pays the energetic film-star due honor with its catchy tune and buoyant rhythmic life. The other song is more sentimental and is sung more fervently, but sentimental or no, one cannot help deeming it very nice indeed. A disk that deserves the popularity it unquestionably will win.

Victor 1400 (D10, \$1.50) Gibbons: A Garden in the Rain, and Romberg: Lover Come Back to Me, sung by John McCormack, with orchestral accompaniments.

Whatever else may be said of McCormack's singing, it

at least can never be said that one cannot understand what he is singing. In some respects he is a dangerous model to hold up for young singers, but all singers—young or old—can find it to their advantage to study his splendid enunciation. Here his voice is employed rather effectively in two hits of the day. Both are pleasing, and **McCormack** polishes them off in neat fashion.

Victor 1385 (D10, \$1.50) Pagans: Malaguenas (Malaga Love Lament), and Valverde: Clavelitos (Carnations), sung by Lucrezia Bori, with orchestral accompaniments.

Both songs are sung in Spanish and about as well as any coloratura pieces recorded during the last few years. Reasoned criticism is quite impossible; this record has everything: vivacity, color, thistledown lightness, deft accompaniments, and one of the finest recording voices. A sheer a delight to ear and spirit! It can be recommended without reservations.

Victor (Spanish list) 4035 (D10, \$1.50) Valverde: Clavelitos (Carnations), and Esperon: La Borrachita—Danza Popular (The Little Tippler), sung by Sofia Del Campo, with orchestral accompaniments.

This record was released last month with two others by Miss Del Campo, but was not received in time for review with them in the last issue. She also sings Valverde's sprightly Clavelitos. To bear comparison with Miss Bori's recording is a cruel test, but Miss Del Campo meets it magnificently. Her version is a little less spirited and the accompaniment hardly as effective, but even so, it is one of which she may well be proud. The other song, more lyrical and sentimental, is far less interesting, although it, too, is well sung.

Victor (German list) V-6018 (D10, 75c) Meyer-Helmund: Ballgefluester, and Herrmann: Sag' mir nur einmal ja, sung by Elisabeth van Endert, accompanied by Marek Weber's Orchestra.

Two very nice light German songs given exactly the right kind of performance. Miss Van Endert's voice is a pleasing one and she uses it discreetly. A first rate record of the lighter class.

Victor 8124 (D12, \$2.50) Carmen—Chanson du Toreador, and Tosca Te Deum, sung by Lawrence Tibbett, accompanied by the Metropolitan Opera House Chorus and Orchestra, under the direction of Giulio Setti.

The high musical esteem Tibbett has won in a few short years is soundly rooted. His performances have the genuine ring of sincerity and power. It is an added pleasure to hear him with the full Metropolitan forces under the evervigilant hand of Setti. The recording is in every way up to the standard of the Victor Metropolitan series—which is to say that it is magnificent. A big record. The Te Deum side in particular is "not to be missed."

Victor 8111 (D12, \$2.50) Aida—Temple Scene, sung by Ezio Pinza and Giovanni Martinelli, accompanied by the Metropolitan Opera House Chous and Orchestra, under the direction of Giulio Setti.

This disk was listed in last month's release list, but was delayed in arriving for review. To say that it marks the highest peak yet of the Victor Metropolitan series is perhaps a presumptuously rash statement, but one that is temptingly easy to make. Martinelli is in good form, but Pinza is the hero of the day, ably abetted by the Metropolitan Chorus and superb recording. A performance that is almost overpowering in its impressiveness. Again analysis is superfluous; the record truly has to be heard to be appreciated.

Choral

Columbia G-50136-D (D12 \$1.25) Kreutzer: Das ist der Tag des Herrn, and Mendelssohn: Wer hat Dich Du schoener Wald, sung by the Sieber Chorus.

Robust Teutonic choral performances, competently recorded. Victor 35969 (D12, \$1.25) Gems from "The New Moon" and "Whoopee," by the Victor Light Opera Company.

The Victor Light Opera Company can always be depended upon for sterling performances. It is heard here in well chosen selections from two of the best of recent musical shows, Romberg's "The New Moon," and Donaldson's "Whoopee". The performances are appropriately lively and zestful. A release that should win considerable popularity.

Victor 21919 (D10, 75c) Dixie, and Maryland! My Maryland!, sung by the Victor Male Chorus, with band accompaniments.

The chorus is small, but it sings with vigor and precision, and the accompanying band does its share with great spirit. The arrangements deserve a word of particular praise for they have been made with an eye for avoiding monotonous repetitions; some passages are sung without accompaniment, some with, and some are played by the band alone.

Brunswick 4300 (D10, 75c) Speaks: Sylvia, sung by the "Famous Forty" Elks Chorus, and Buck: Little Cotton Dolly, sung by the Criterion Male Quartet.

Typical male choral and quartet singing of the old-fashioned glee club type.

Light Orchestral

Odeon 3527-8 (2 D10s, 75c each) de Figueiredo: Rapsodia Portuguesa, played by the Dajos Bela Orchestra.

This four-part Portuguese Rhapsody by one Manuel Pinto de Figueiredo makes no pretension to greatness, but is far from uninteresting or ineffective. The music is light and rhapsodical; more of the nature of a medley loosely developed than a close-knit concert piece. The competent performance is particularly interesting by reason of the orchestration. The orchestra is small but achieves remarkable effects, especially by the free use of accordion and piano.

Odeon 3526 (D10, 75c) New York, and My Paris (one-steps), played by the Dajos Bela Orchestra.

The New York one-step is a stirring piece played and recorded with extreme brilliance. The other selection is less striking.

Odeon (Spanish list) 16596 (D10, 75c) Lotus Tango, and A Tu Ventana—Tango, played by the Orquesta Dajos Bela Turnier.

Two pleasant tango performances, but hardly up to the very fine tango disk from Dajos Bela last month (Odeon 16594, Tango de Amor and Carmencita).

Victor 21928 (D10, 75c) Deep Night, and If I Had You, played by Nathaniel Shilkret and the Victor Salon Orchestra.

Two melodious popular ballads given ultra-sentimental performance.

Victor (International list) V-9 (D10, 75c) Strauss: Staendchen, played by De Groot and the Piccadilly Orchestra, and Ronald: Down in the Forest, played by the De Groot Trio.

De Groot's ensembles are a British counterpart of the salon organizations of Shilkret, Katzmann, etc., in this country, and Weber, Lorand, Dajos Bela, etc., in Germany. The performances here are smooth and pleasing in sentimental vein, but not excessively so.

Victor (International list) V-50007 (D12, \$1.25) The Merry Widow—Potpourri, played by Marek Weber and his Orchestra.

Marek Weber is at the top of his form in Lehar's sparkling music. This is easily one of the most effective of his entire series, light orchestral playing of the first water, and a work of striking popular appeal. Odeon 3256 (D12, \$1.25) Bardi: Egyptian Suite—African Motives, played by Dajos Bela and his Orchestra.

Quaisi-oriental stuff of mild interest. The performance and recording are up to the usual Dajos Bela brilliance.

Band

Odeon 3525 (D10, 75) Bedouin March, and Guard of Honor March, played by the Grand Odeon Orchestra.

Fairly brilliant performances, but this organization has given us better records.

Victo (International list) 35965 (D12, \$1.25) Mario: The Return of the Sailors—March, and Isilli: The New Italy—March, played by Creatore's Band.

Creatore's Band seems to have fallen on evil days. Its magnificent recorded performances of the past two years are strangely contrasted by its undistinguished releases of recent months. These two marches are frankly mediocre.

Popular Vocal and Instrumental

This month Brunswick's vocal-instrumental list comes close to rivaling its dance release in extent and individual merit. The gold medals go to Lee Simms, Zelma O'Neal, and Wendell Hall. Simms has one of his best releases in (with an occasional dash of modernistic sauce) of If I Had You and Caressing You, two of the best of recent ballads; in the latter a very discreetly muted trumpeter is assisting artist. Zelma O'Neal's offering is a very fetching What Didja Wanna Make Me Love You For?, done in her most appealing manner, with another ditty of the same order (popularized by Helen Dane) Do Something!, both sung to accompaniments by Al Goodman's Orchestra (4330). Wendell Hall is heard in two disks of popular ballads, 4270 (Dear Heart of Mine and My Angeline) and 4271 (Ploddin' Along and There's a Four Leaf Clover in My Pocket), and one coupling a pathetic tale of hard times in the South, Eleven Cent Cotton and Forty Cent Meat, with one of the best nonsense songs I've heard for many a day, Seven Times Seven is Forty-Nine (4279). The last-named is a very catchy offering, but Ploddin' Along is not far behind.

Old timers will greet **Brunswick** 4335 with heartfelt joy, for it couples two masterpieces, Only a Bird in a Gilded Cage and Sweet Adeline. Frank and James **McCravy** sing them with all the requisite harmonics and overtones conspicuously present The **Hokum Boys** sing repetitious but amusing ditties on 7070, You Ain't Livin' Right and We Don't Sell It Here No More; Nick **Lucas** couples pleasing versions of Coquette and I've Got a Feelin' I'm Fallin' on 4302; Edith **Evans** is good in forthright vigorous versions of Kansas City Kitty and My Kinda Love (4291); Sandy **MacFarlane** swings his kilts and warbles blithesomely in My Highland Rose and Will You Come to Bonnie Scotland? (4235); Marc **Williams** is good, although hardly at his best, in the leading ballad disk, 304, the heartbreaking tales of Utah Carroll and Sam Bass.

Among the remaining Brunswicks are: 4332, Allen Mc-Quhae in a fervent version of Mother Machree, coupled with Frank Munn's Dear Little Shamrock; 4343, Belle Baker in a quaisi-Russian Underneath the Russian Moon and a rather overdone My Sin; 4373, La Baker again in Old Fashioned Lady and I'll Always Be in Love With You; 4336, Garden in the Rain and Love Me or Leave Me sung in intimate fashion by Earl Burtnett's Biltmore Trio; 4317, Chester Gaylord in a very pleasant Especially You and a more lugubrious Bye and Bye Sweetheart: 4289, Jay

Flippen aping Al Jolson and Ted Lewis in You've Got Just a Little Bit of Everything I Love and Out Where the Blues Begin; 4060, accordion solos (Polka Brillante and Sicily of Mine) by Galla-Rini; 4278, Hawaiian vocalises of Louise and Lonely One by Randolph's Royal Hawaiians; 4278, Broadway Melody hits by Scrappy Lambert; 4293, organ-izations of the Parade of the Wooden Soldiers and Ah! Sweet Mystery of Life done in popular movie fashion by Eddie Dunstedter; and 4290, Dick Robertson's version of Wedding Bells and Dream Mother. The extensive new Brunswick race list is topped by piano solos (with traps) by Kansas City Frank, Pass the Jug and Jelly Roll Stomp (7062): Banjo Ikey Robinson singing the Rockpile Blues and Pizen Tea Blues on 7052; Milton Paisant in infectious and clear versions of two amusing pieces, I Want My Rib and It's Tight Like That (4295); Ikey Robinson again in Ready Hokum and Got Butter on It (7057); and Mary Butler in very wild performances of Electrocuted Blues and Mad Dog Blues (7049). Among the Vocalions, special mention should go to Chas. C. Lock's pleasing versions of Ploddin' Along and Honey on 15774

For Okeh Smith Ballew keeps up his good work with smooth but not too suave performances of My Sin and Some Sweet Day on 41227, closely followed by Charles Hamp in a splendidly recorded disk of My Kinda Love and Spell of the Blues (41213), goth of which are very effective until Hamp waxes unduly melodramatic. Segar Ellis turns in neat performances of Mean to Me and Lover Come Back to Me (41222); Dr. Eugene Ormandy's Ensemble becomes impossibly affected in chamber concert versions of the Song I Love and She's Funny that Way (41217); Max Friedman is fair in I Wish I Had Died in My Cradle and In the Heart of Kentucky (45316); and Irving Kaufman is fairly good in You Were Meant for Me and Broadway Melody (41230). The most ambitious effort of the day is the Dorsey Concert Orchestra's two-part performance of Lover Come Back to Me (41223). The playing is extremely fine, but the arrangement is undeniably amorphous and far from effective.

The Victor list is extensive and as usual liberally sprinkled with concert stars. Three singers currently featured in the talkies (or singies) make their Victor debut this month: Charles King (of the Broadway Melody), Lupe Velez (of Lady of the Pavements), and Maurice Chevalier (of Innocents of Paris). All are heard in the popular numbers of their pictures. King sings Broadway Melody and The Wedding of the Painted Doll on 21964 and You Were Meant for Me and Love Boat on 21965; Miss Velez sings Where is the Song of Songs for Me and Hi Amado on 21932; and Chevalier sings Louise and Wait Till You See Ma Cherie on 21918. The recording of all three artists is very good and they all sound much as they do in the talking films, King and Chevalier perhaps a little better, and Miss Velez perhaps a trifle less well. Helen Morgan offers heartbreaking versions of Mean to Me and Who Cares What You Have Been (a fine song) on 21930; Jack Smith jerks his way through the tango rhythm of I Kiss Your Hand Madame on 21973 (with She's a New Kind of Old-Fashioned Girl); Ohman and Arden provide one of their best releases in many months, 21929, whereon they play a very neat Dance of the Paper Dolls, coupled with a less interesting Ragamuffin,—the recording is particularly good. For the rest, the National Cavaliers hold forth in a syrrupy coupling of Slumber Boat and A Perfect Day (21929); Lewis James warbles Christina and Looking for Love (21962); Morton Downey records his talkie hits from Mother's Boy on 21940 and 21958; Jesse Crawford does the usual movie organ stuff with Carolina Moon and A Precious Little Thing Called Love (21933); and Johnny Marvin is fair in Down among the Sugar-Cane (21959), with I Get the Blues When It Rains by Marvin and Smalle).

Annette Hanshaw and Willard Robinson rank high again on the Columbia list, the former with Big City Blues and That's You Baby (the latter very neatly done indeed) on 1812-D, and Robinson in his own Head Low, a repeated success on the Truthful Parson Brown idea, on 1818-D, together with a more sentimental Peace of Mind. Ukulele Ike has a two-part tale of the life and death of Stack O'Lee that reveals him in his best form (1820-D); Ruth Etting is

at her best in Deep Night and Maybe—Who Knows? (1801-D); Charles Hamp is good in My Sin (with a very brisk accompaniment) and a pollyana Heigh Ho! (1792-D), but less effective in This is Heaven and Pretty Little Thing (1816-D). For the rest, there are Whiteman's Rhythm Boys in a mild coupling of Louise and The Bluebirds and the Blackbirds Got Together (1819-D); Eddie Walters in Goodness Gracious Gracie and What Wanna Make Me Love You For? (1814-D); the Whispering Pianist in Somewhere There's Someone and What Wouldn't I Do (1802-D); Pete Woolery in Coquette and You Were Meant for Me (1805-D); James Melton in Dawn and Sleepy Valley (1797-D); the Diplomats in Sunrise to Sunset and Down Among the Sugar-Cane (1796-D); Tommy Weir in Dream Mother and Old Fashioned Lady (1781-D); and the Sunshine Boys in My Troubles Are Over and Huggable Kissable You (1790-D). The race list contains among the usual miscellany surprisingly frank blues-ballads by Clara Smith (14419-D) and Mary Nixon (14415-D). There is a special Hawaiian National Release, featuring Sol Hoopii's Trio (1729-D, 1785-7-D), Aiona's Novelty Four (1788-D and 1728-D), and Clark's South Sea Islanders (1783-4-D).

Dance Records

A number of good disks claim priority on the Columbia list, but first mention might not unfairly go to Harry Reser's Syncopators, a lively orchestra featured by Harry's own brilliant banjoying. The Syncopators can always be depended upon for good brisk performances, but this month they are at their best in a coupling of comedy pieces which are both funny and danceable; the adenoidal I Got a Code in My Doze song and a nonsense ditty It Ain't No Fault of Mine (1806-D). Close behind comes Don Vorhees (after a long vacation from the recording studios) in extremely vigorous, well-knit performances of the Riff Song and One Alone on 1824-D, followed by Milt Shaw in Fox Movietone Follies hits, Walking With Susie and Breakaway (1811-D); Ernie Golden in peppy versions of That's Her Now and She's Got Great Ideas (1799-D); Ted Lewis resplendent with a brand new special silver label on 1798-D whereon he does some grand clarinet work in Limehouse Blues and sings in Roses of Picardy; Paul Specht in very danceable performances of You're Just Another Memory and The Things that Were Made for Love (1807-D); Ben Selvin in full-voiced straightforward versions of My Sin and Honey (1800-D); Lombardo's Royal Canadians in a slow, rather original After Thinking It Over and a very songful Pal of My Dreams (1803-D); Jan Garber in a tremendously powerful 'Way Down Yonder in New Orleans and a quieter That's Why I'm Happy (1823-D); and Turner's Memphis Men in straining, fascinating performances of Mississippi Moan (an Ellington composition) and Freeze and Melt (1813-D).

Also in the Columbia release are: 1815-D, the Ipana Troubadours in nice versions of Building a Nest for Mary and I Used to Love Her in the Moonlight; 1822-D, Paul Whiteman in a colorless coupling of Reaching for Someone and When My Dreams Come True; 1817-D, the Columbians in waltz versions of Christina and Pagan Love Song: 1804-D, Andy Sannella's All Star Trio in Lady of the Morning and Perfume of Roses, featuring some deft saxophone and accordion work; 1798-D, waltzes by the Cavaliers, Russian Moon and Bye and Bye; 1791-D, Ted Wallace's fair versions of My Kinda Love and Sweet Seventeen; and 1780-D, coupling the Knickerbockers' very danceable Nobody's Fault But Your Own and Leo Reisman's Wedding of the Painted Doll, quieter and less piquant than most dance versions, with a very nice vocal chorus. Among the race records, special mention goes to 14422-D, Clarence Williams' smooth and sad Breeze, Blow My Baby Back to Me, and Mountain City Blues; and 14417-D, Jimmy Johnson's Fare Thee Honey Blues and Put Your Mind Right On It.

The Okeh list is led by Sam Lanin and his Famous

Players doing their best work in a piquant performance of the Wedding of the Painted Doll and a clock-store novelty, The Toymakers Dream, well played and recorded (41215) Lanin is also heard but hardly as advantageously in I'm Ka-razy Over You and that fine song, Susianna (41228). Gus Arnheim is shrill but interesting in a coupling of My Troubles Are Over and Glad Rag Doll (4128); the former piece has a particularly striking beginning. Reser's Jazz Pilots turn in lively versions of Wedding Bells and Down Among the Sugar-Cane, the latter with some good wa-wa choral work (41219). The Dorsey Brothers have a fairly interesting arrangement of I'll Never Ask For More, coupled with Deep Night as played by the Goofus Five, whose style is but ill adapted for it (41220). The Carolina Club plays rather colorless versions of Coquette and Underneath the Russian Moon on 41218, and a better Honey, very songful, on 41226, on the reverse of which Smith Ballew and his orchestra play a version of I Kiss Your Hand Madame that is only mildly good. Among the race records the leader is a magnificent Chicago Stomp Down by the Chicago Footwarmers, grand playing and wa-wa chorusing; on the other side is Goin' to Town one of Ellington's compositions (8675). Louis Armstrong adds to his ever-growing popularity with characteristic performances of Beau Koo Jack and Mahogany Hall Stomp on 18680 and I Norl Morthern way does middly well with Authurn 8680, and J. Neal Montgomery does mildly well with Auburn Avenue Stomp and Atlanta Low Down on 8682.

The lengthy Brunswick list is further augmented this month by a long and interesting race release, featuring the Jungle Band (Duke Ellington and his incomparable orchestra under a new alias) in a striking Harlem Flat Blues of Ellington's own and a less noteworthy performance of Paducah (4309); Barnes' Royal Creolians in very peppery but not too hot versions of Buffalo Rhythm and Third Rail (7072—a good record); and Bill Johnson's Louisiana Jug Band in a lively and amusing coupling of Don't Drink It in Here and Get the "L" On Down the Road (7067), the singing is fine and the former piece particularly intriguing, but very tantalising as much of the dramatic action of the tale is covered up by the orchestra. Other noteworthy race disks are: 7064, vigorous but not too hot versions of Sho is Hot and Boot It Boy by Thomas' Devils; 7065, a lively Shu-Sha Stomp and a fair Let's Get Together by Jabbo Smith; 7061, Smith again in hot performances of Sweet "N" Low and Take Your Time (the chorusing deserves praise); and 7066, St. Louis Bound and Aunt Jemima Stomp, slow drags by the Tin Roof Stompers.

Among the topmost Brunswick white orchestras are Ben Bernie with a very fine coupling of I've Got a Feelin' I'm Fallin' and I Kiss Your Hand Madame on 4315, a good coupling of Coquette and Till We Meet on 4284, and Mean to Me and Castle in Spain on 4274; the Captivators—a new Red Nichols band—doing good work with I Used to Love Her in the Moonlight and I'm Marching Home to You (4308); Slatz Randall in a nice I Get the Blues When It Rains and a light, deft, and rather spicily-worded Bessie Couldn't Help It (4331); the Regent Club in two excellent waltz performances of Underneath the Russian Moon and Dear When I Met You (4315); Tom Gerunovitch in richly vibrant versions of Stairway of Dreams and That's the Good Old Sunny South (4277); the Thematics in a nice coupling of Lady Divine and Giovanna (4297); and the Colonial Club in a vigorous True Blue coupled with Why Don't You Love Me (4294), and again in brisk performances of Hello Sunshine and You're the Only One for Me (4271).
The remaining Brunswicks are: 4316, Bob Haring in a quiet My Cairo Love and a very sentimental Bye and Bye: 4325, the Cotton Pickers in a sizzling coupling of Kansas City Kitty and Ramport Street Blues; 4310, Haring again in a Night in May, coupled with the Eight Radio Stars' Dream Girl; 4288, Haring in a smooth Dream Boat and a lively Fioretta; 4280, the Regent Club in smooth versions of Blue Waters and Just an Old Love Affair; 4333 the Copley-Plaza Orchestra in fair I Never Guessed and Lady of the Morning; 4323. Copley-Plaza again in Dream Mother and Old Fashioned Lady; 4342, the Colonial Club in mild versions of My Sin and Love Me or Leave Me; and finally, the Eight Radio Stars doing semi-Hawaiian stuff (with bird warblings) in Stars of Havana and A Happy Ending (4311), and Always in My Heart (coupled with the Colonial Club's Florella on 4312. The leading Vocalion is 15784, coupling the Louisiana Rhythm Kings vigorous performance of That's a Plenty with the Wolverine's lyrical He She and Me

Reisman maintains the promise of his auspicious Victor debut last month with an excellent coupling of hits from Spring is Here, With a Song in My Heart and Yours Sincerely (Victor 21923). Reisman also does well in rich performances of Love Me or Leave Me and The Land of Sleepy Water (21966) and a fair When You Come to the End of the Day waltz, coupled with the Troubadours' My Heart is Bluer Than Your Eyes (21968). George Olsen proves his fitness to be entrusted with the four hits from the Fox Movietone Follies of 1929, Breakaway and Big City Blues on 21961, and Walking With Susie and That's You Baby on 21927, all good. The Coon-Sanders Orchestra does a striking piece of work with both Kansas City Kitty and Tennessee Lady, the former very peppy and the latter very seductive (21939); Horace Heidt does well with the Wedding of the Painted Doll (without vocal chorus, and to advantage) and I'm Ka-razy for You (21957); and Rudy Vallee has a number of hits; a deft but lyrical I'm Still Caring and I'm Just a Vagabond Lover 21967), Underneath the Russian Moon and The One That I Love Loves Me (21963), and Bye and Bye Sweetheart and My Time is Your Time (21924),—all very smooth in Rudy's suave manner.

The remaining Victors are: Louise and Wait Till You See Ma Cherie is mildly good versions by Ben Pollack (21941); My Kinda Love and On With the Dance by Pollack again unsensationally good (21944); Shilkret and the Victor Orchestra in I Get the Blues and The Things That Were Made for Love (21943), From Sunrise to Sunset and Who Cares What You Have Been 21960), and The One Girl, coupled with the Troubadours' Pagan Love Song on 21931; and finally George Olsen again in smoothly pleasing versions of Dream Mother and A Garden in the Rain (21942), a disk that deserves a place higher up in the listing than happens to fall to it here.

-Rufus

Foreign Records

International. The leading international releases (including the remarkable Masaniello and Gazza Ladra Overtures from Victor) are reviewed elsewhere under the appropriate headings. I should mention here Columbia 12106-F, Ampara and Song to the Winter Waltzes by Romani's Orchestra; Columbia 12014-F, dances by Jahrl's Novelty Quintet; and Victor V-10, a Polka and Schottische by the same organization.

Arabian. Columbia 50009-F couples piano and oud duets by Awad and Moubaid. Victor offers four Red Seal releases by Omme Kolsoum: 6977 (12 inch, \$2.00), and 1382-4 (each 10 inch, \$1.50) Mme. Kolsoum is reputedly one of the greatest Syrian singer; her disks are particularly well recorded.

Bohemian. Odeon 17346 couples dances by the Brouskova Band; Odeon 17348 is the debut disk of Jara Kohout, comedian. Columbia 134-F couples song arrangements by the Cesky and Saxofon orchestras. The Victor feature is V-1006, a two-part song (Drowned Maiden) by the Prague Teachers' Choir.

Croatian-Serbian. Columbia offers folksongs by Milholic and Konstantinovic on 1123-F; Victor lists two imported recordings of folksongs by Mijatovic (V-3006) and Radosavijevic (V3007).

Finnish. The two leaders are Columbia 3108-F, popular songs by Jean Theslof, baritone (On the Road to Mandalay and Nichavo!) and Victor V-4022, marches by the Helsingin Kaupunginorkesteri conducted by Prof Kajanus

German. For Columbia Karl Zander gives patriotic sketches on 55160-F, and George Gut sings popular songs

on 55161-F. For Odeon (besides the Tauber release reviewed elsewhere) are: Franz Hoffmann in smooth versions of Mein Engelchen muss schlafen geh'n and Blondes Mädchen (10529), the Odeon Mannerquartett in a two-part Studentenlieder-Potpourri (10528); marches by the Musik-korps der 3. Preuss. Nachrichten-Abt. (10531); and orchestral polkas with prominent clarinet solo work that deserves special praise (10530). For Victor, Elisabeth van Endert's fine release is reviewed elsewhere. Also to be mentioned are V-56017, marches by the Manhattan Mannerquartett accompanied by the Victor Militarkapelle, and V-6015, very vigoorus performances of Wien bleibt Wein and Under dem Doppeladler by Olbrig's Zither Trio.

Greek. Columbia 56147-F, instrumentals by the Columbia Greek Orchestra. Odeon 82533, songs by Amalia Bakes, soprao, with the Rassias Orchestra. Victor V-58020, Greek versions of Hinky Dinky Parlay-Voo and Deep Night, sung by Tetos Demetriades. All are twelve-inch disks.

Hebrew-Jewish. Columbia leaders are 57035-6-F, the former coupling instrumental selections by the Grichisher Orkester and the latter songs by Cantor Herschmann. Victor 9299 is a twelve-inch Red Seal record by Cantor Rosenblatt; V-59001, songs with pipe organ by Cantor Leib Glantz; and V-9010, old airs (Roumanian Doina and Hora) by Max Yankowitz, accordionist.

Hungarian. Odeon offers parts 3 and 4 of its Folksongs of Hungary series, this record being played by Arthur Dall' Asta (piano solo). The performance and recording are both quite up to the standard set by Mary Vellner in parts 1 and 2. Miss Vellner is heard again in two good pieces for piano solo, played in characteristic Hungarian fashion (12019). Columbia's leader is a two-part sketch by Tulipan Daltarsulat on 58012-F.

Irish. The leaders are Victor V-29035, waltz-sets by Sullivan's Shamrock Band, V-29036, songs by Murty Rabbett; Columbia 33328-F, hornpipes by the Four Provinces Orchestra, and 33330-F, songs by Frank Quinn.

Lithuanian. Odeon 26090 couples comic songs by Olsauskas, and 26091 dances by the Sokiu Orchestra.

Polish. Columbia 18320-1-F offer orchestral selections with incidental singing. Odeon 11416-7 are Mother's Day specials; Odeon 11418 couples polkas for clarinet solo with orchestral accompaniment. Victor offers clarinet solos on V-16029 and wedding music by Dukla's Orchestra on V-16034.

Portuguese. Besides the excellent four-part Portuguese Rhapsody released by Odeon (Dajos Bela's Orchestra), Columbia 1062-X should be mentioned a sketch by the Troupe Gounod.

Russian-Ukrainian. Columbia 64005-F are folksong disks by Siniaya Ptitza and the Choir Douskich Kazokov respectively. The Victor headliner is 81777, Rebikov's "Christmas Tree" and the Sokolov-Glazounov-Liadov Friday Polka smoothly played by the Russian String Orchestra. Odeon features Sonja Gorskaja in Gypsy song on 15102.

Scandinavian. Victor features Ruth O. Peterson and Folke Andersson on V-24011 and V-24012 respectively. Odeon offers a interesting novelty in 19272, light pieces played by the Stor Symfoniorgester, conducted by Armas Jarnefelt, the composer. Columbia 26090-1-F offer songs by Evert Taube and C. L. Nilsson.

Spanish-Mexican. On Columbia 3409-X the popular Consuelo de Guzman sings The Rosary and En la Noche: on 3481-X is a sketch of the shooting of General Arguniedo. For Odeon, De Lara tells the story of the Execution of General Toral on 16359. Brunswick releases a long list of Mexican and Spanish-American disks, led by Pilar Arcos' several records, Los Trovadores on 40623-6, the Orquesta Tipica Tovar on 40592, and the Orquesta Herrera on 40622 and 40627. The extensive Victor release is led by Pulido in excellent tango songs on 46037, Tovar's Mexican Players—with Tovar's piano-playing predominating—on 81832 and 81831, Sigmundo del Oro in pipe organ solos on 46181 (Four Little Farms and Mexicali Rose), the Trio Garnica-Ascencia on 46015 and 46020-1, and the Banda Municipal de Barcelona in a twelve-inch disk coupling of El Baile de Luis Alonso and Suspiros de Espana brilliantly played and recorded (59105).

-S. F.

Book Reviews

Musique-Adressess-Universel—1929. The Universal Music Trade Directory (65,000 Addresses, 3,000 Pages) Price \$4.00, post free. Published by L'Office General de la Musique, 15 rue de Madrid, Paris, France.

The 1929 edition of this colossal directory of the music trade throughout the world has just reached us, and again one is lost in admiration at the extent and thoroughness of this remarkable handbook. Its 3,000 pages contain the names and addresses of firms the world over devoted to music in any of its forms: instruments, scores, phonographs, producing piano, radios, musical publications of every sort.

Five languages are used throughout: French, English, German, Spanish, and Italian; sections devoted to the various countries are invariably printed in the language of that country. The work is divided into three general classifications: the first is a geographical classification with all firms listed alphabetically by countries. The second division is systematically classified under twenty-nine headings: musical publications, piano actions, stringed instruments, wood wind instruments, etc., etc. The third part is a general index of trade-names of firms listed alphabetically without classification by country; references are made to the more detailed listings in the earlier parts of the work. There is also a "trade mark register" at the back of the book, but this is less complete than the other groups.

"Musique-Adresses-Universel" appears yearly so that the 60,000 addresses it contains are kept verified to date. The work is quite invaluable to any one engaged or interested in the music trade in any form, and considering the great extent and inclusiveness of the book its price is surprisingly low. M. Auguste Bosc, Editor of "Musique et Instruments," edits this work also. He is to be congratulated upon the impressive fashion in which he achieves his ideal of a complete world encyclopedia of music. F. F.

The photograph on the front cover of this issue is of Arturo Toscanini of La Scala, Milan, and the Philharmonic-Symphony of New York. Maestro Toscanini's new Victor records of L'Apprenti Sorcier and the Preludes to Acts I and III of Traviata are reviewed on page 311.

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Photograph on front cover: Arturo Toscanini, Conductor of the New York Philharmonic-Symphony

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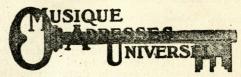
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